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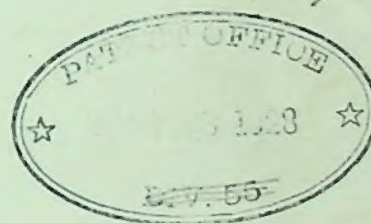
A BOOK OF DISPLAY FIXTURES FOR CLOTHING STORES



HUGH LYONS & COMPANY
LANSING - MICHIGAN
NEW YORK CHICAGO BALTIMORE
BOSTON

The Clothing Store Fixture Book

for assisting with *the* selection of *the*
Proper *and* Correct DISPLAY
FIXTURES *in* wood, metal *and*
Papier Mache Forms---



This Book *is* presented *for the* purpose of
providing Merchants *and* Display Men
with a Convenient Buying Guide.



Hugh Lyons & Company

"Wood, Metal and Papier Mache Display Fixtures"

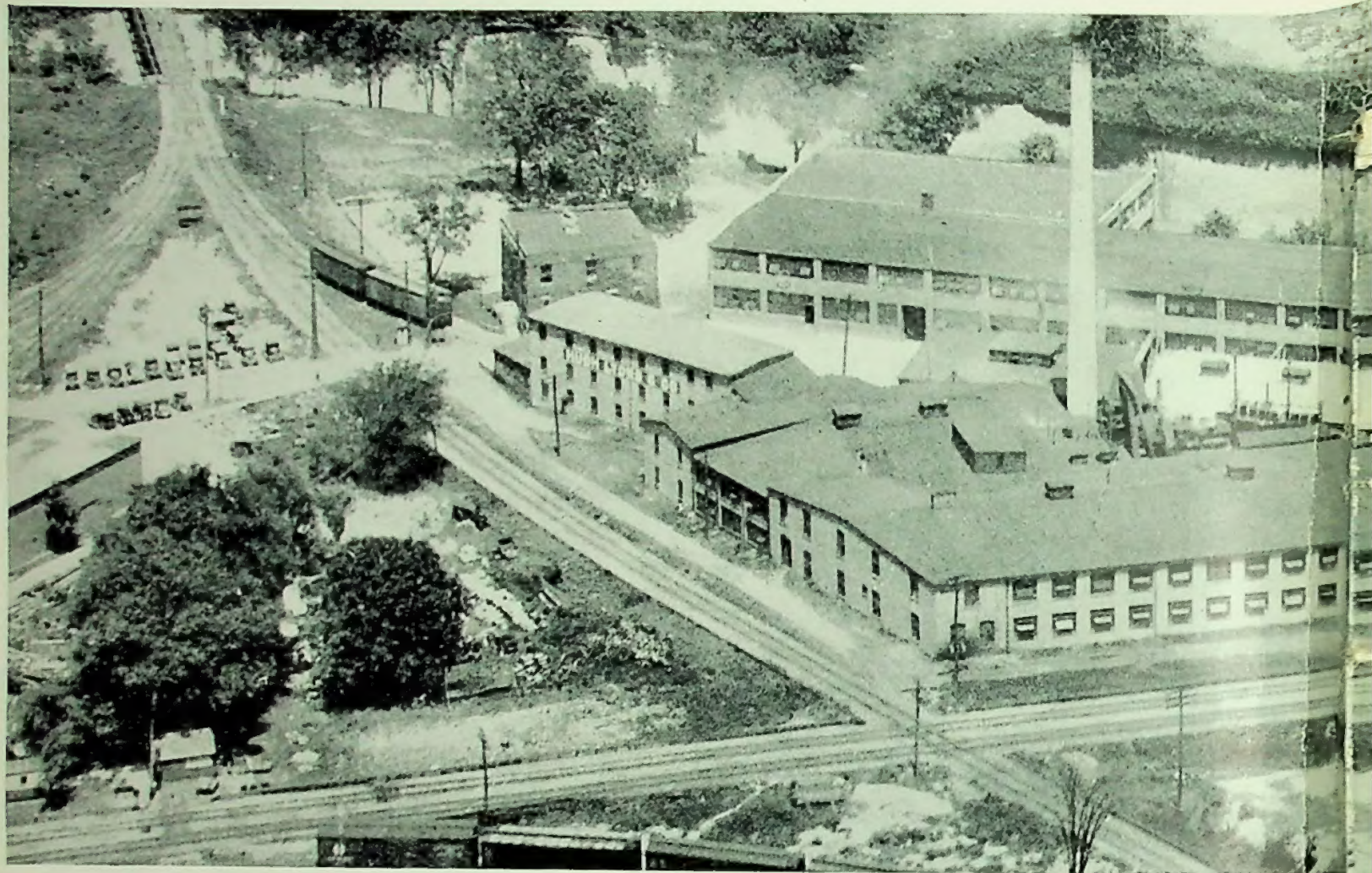
LANSING, MICHIGAN

NEW YORK SALESROOM
35 W. 32nd Street

CHICAGO SALESROOM
217 W. Jackson Blvd.

BOSTON SALESROOM
52 Chauncey Street

BALTIMORE SALESROOM
No. 1 N. Eutaw Street



An Aeroplane View of Hugh Lyons & Company

A Complete View of the Factory

[Showing *its* completeness *and* facilities *for* making display fixtures *in* wood, metal *and* papier mache — *all* under *one* roof]

As a buyer you are interested in the size of the Hugh Lyons & Company's Factory.

It is the largest plant of its kind, because more display fixtures made by Hugh Lyons & Company are used than any other make.

There is a good reason for this. Merchants know that good display fixtures, well made and correctly designed, quickly pay for themselves.

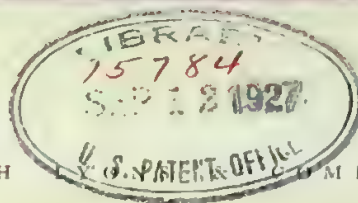
The organization back of the factory has built fixtures for more than a quarter of a century.

They have gained "reliability" of "knowing how," by the method of long experience.

A modern factory "backs up" the product.

There's a difference between a few extra minutes spent on a piece of work that produces Real Quality, instead of a common-place job.

"Make Buyers Out of Passersby"



DESIGN

HUGH LYONS & COMPANY



Complete Fixture Factory, at Lansing, Michigan

When a customer comes into your store and makes a purchase, he can see what he is buying.

When you buy fixtures, very largely you are relying on the "good faith" of the manufacturer, as they are built after the sale is made.

So we aim to produce fixtures, whose worth rests within themselves and not within the choice of a shrewd phrase.

Everything we construct and design is made at our factory. All departments have been efficiently arranged in a splendid "daylight plant." Every detail, as far as it is humanly possible, is supervised by expert builders. The average employment period of men at Hugh Lyons & Co. has been fifteen years. All are experienced and skilled in the extra special work they handle.

From dry kiln to shipping room the co-ordination

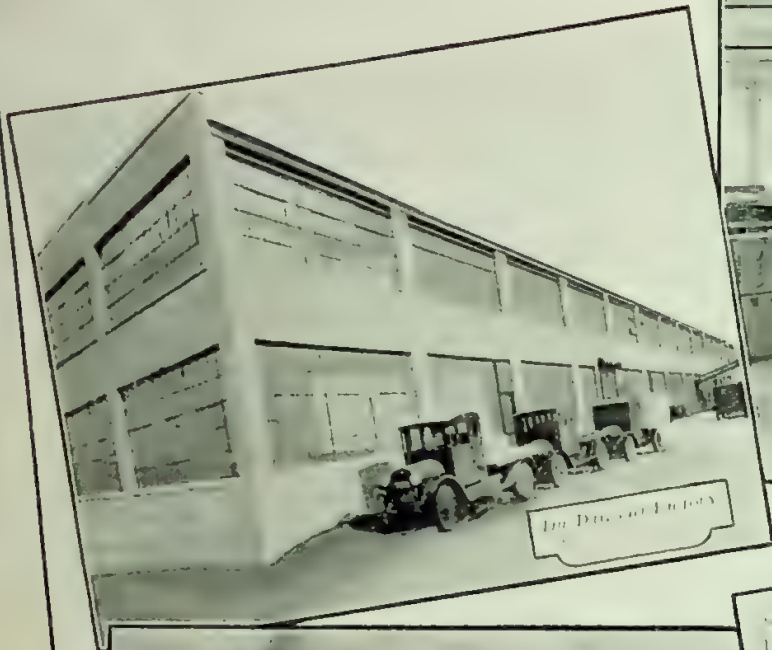
of departments is complete.

Special machinery assists in every possible operation and each order, suited to its requirements, receives the attention and care that mark it as being "quality built."

For more than a third of a century Hugh Lyons & Company have been the recognized leaders in the production of display fixtures; years of experience is behind the product we make. So we stand behind our product and build display fixtures for your window displays just as good as we know how and not just good enough to get by.

The following views of the daylight factory through the plant, show completeness for production facilities to the highest possible degree.

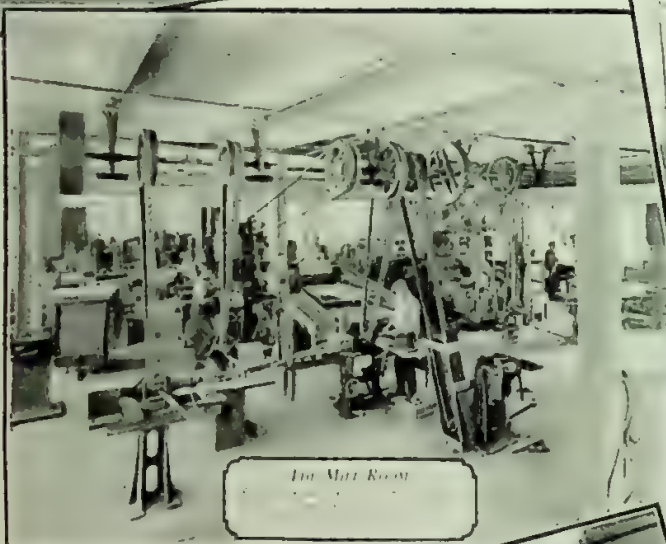
—Hugh Lyons & Company



The Daylight Factory



The Shipping Room



The Mill Room



The Turning Department

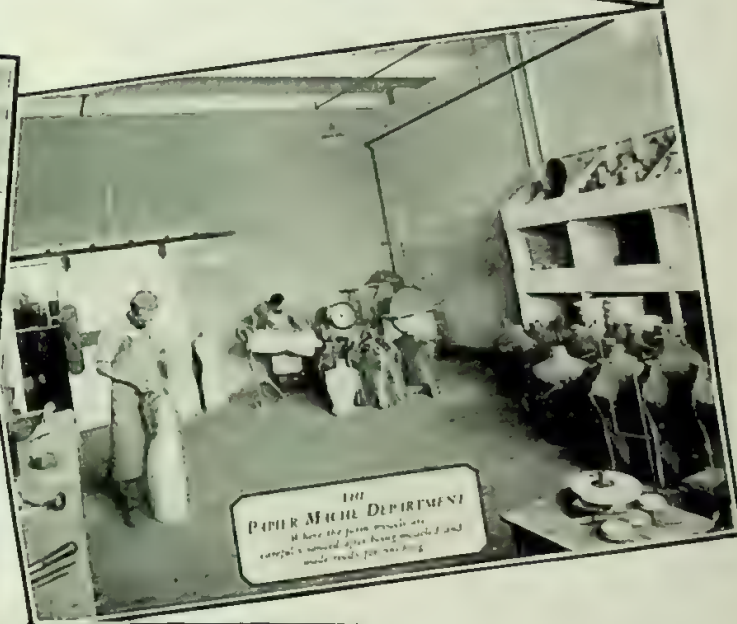
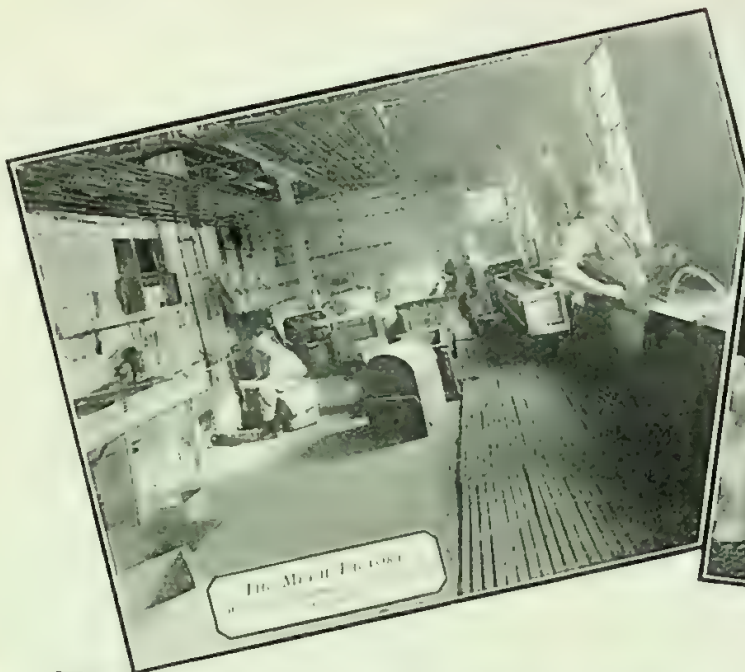


The Assembly Room



The Finishing Room

Showing the daylight factory of Hugh Lyons & Company, where quality fixtures come from. Views of the Wood Departments: Shipping Room, Mill Room, Turning Department, Assembly Department and Wood Finishing Department.



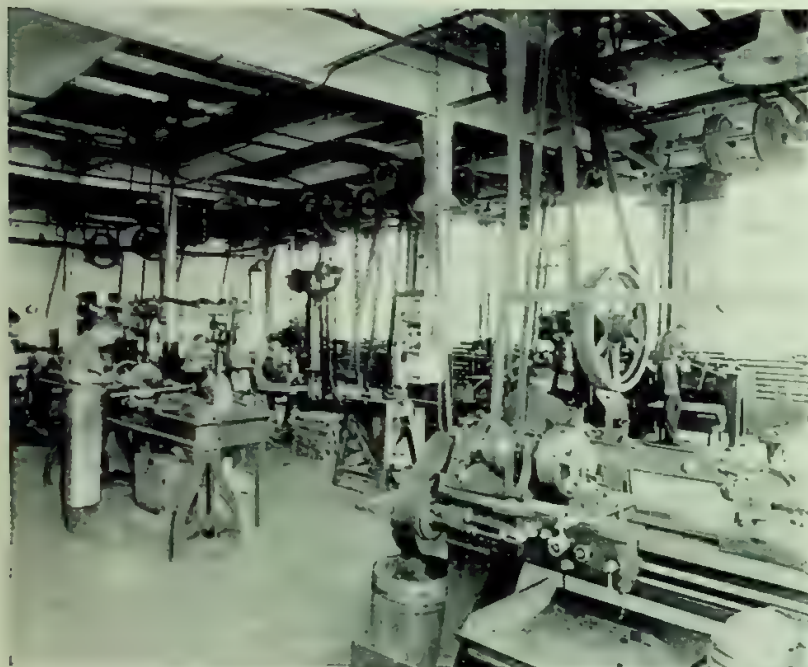
Hugh Lyons
& Company
Display
Fixtures



Lansing
New York
Chicago
Baltimore
Boston

Papier mache forms and models made in the daylight factory. Assembly Department, Plating Department, Finishing Department and Sanding Department.

Builders of Quality Fixtures for Over Quarter of a Century



Machine Shop

The New Metal Factory — a recent addition to Hugh Lyons & Company — completing the Model Fixture Plant

[[Wood, metal and papier mache fixtures and forms all made under one roof.]]

THE CAPACITY for PRODUCTION at HUGH LYONS and COMPANY'S MODEL DAYLIGHT FIXTURE FACTORY has again been materially increased by an addition of 60 x 120 feet, 3 stories, all cement and steel construction, which houses a complete factory — machine shop — buffing and plating departments — equipped with the most modern types of plating and buffing machinery, tanks, etc. A further guarantee of quality for fixture products, and at the same time the addition has served to increase the capacity of wood fixture and form departments.



Buffing Room

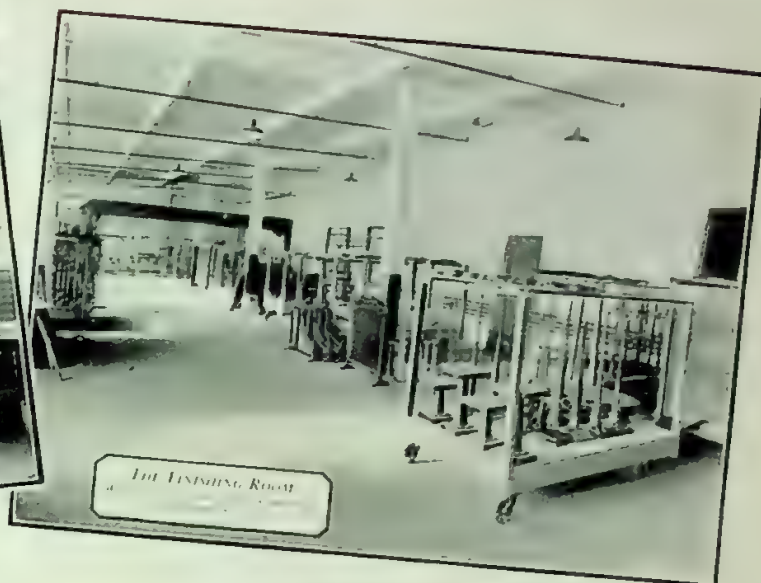


Plating Room

The Hugh Lyons factories are complete and under one roof — for making display fixtures in metal, wood and papier mache. From lumber yard to shipping room, every attention is given construction that is humanly possible.

—at Hugh Lyons & Company, Lansing, Michigan

“Quality Workmanship” = “Quality Fixtures”



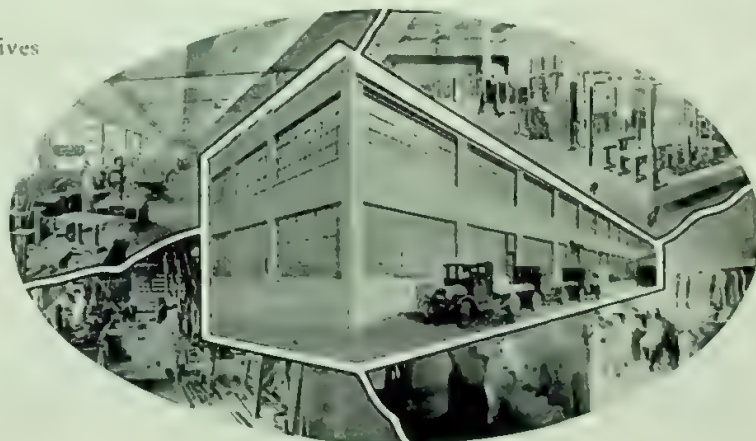
HUGH LYONS & COMPANY

Factories at Lansing, Michigan

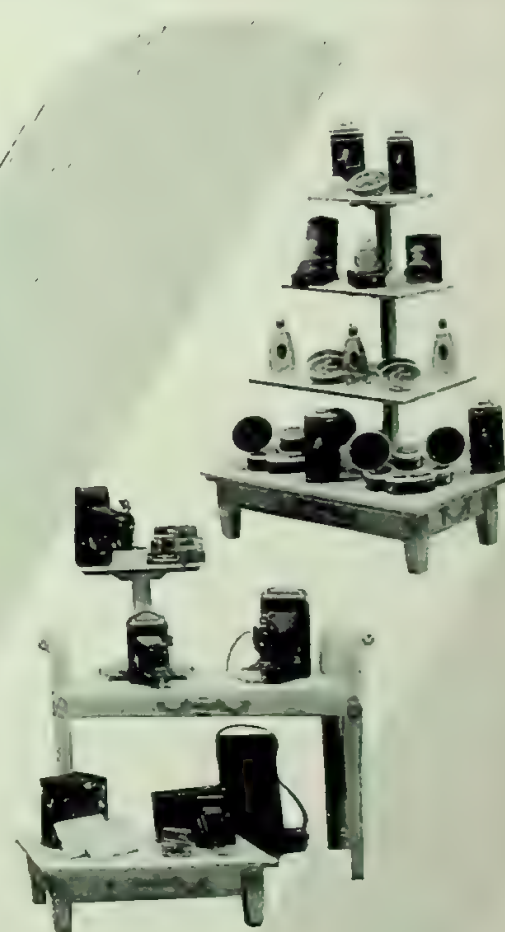
Sales Offices:

New York, 35 West 32nd Street
 Chicago, 217 West Jackson Boulevard
 Baltimore, No. 1 North Eutaw Street
 Boston, 52 Chauncey Street

Sales Representatives
 cover every ter-
 ritory—wait for
 the "Hugh Lyons
 Fixture Man."



The complete "Daylight Factory" makes
 construction of Quality Fixtures possible.



The finished product
 Quality Display Fixtures

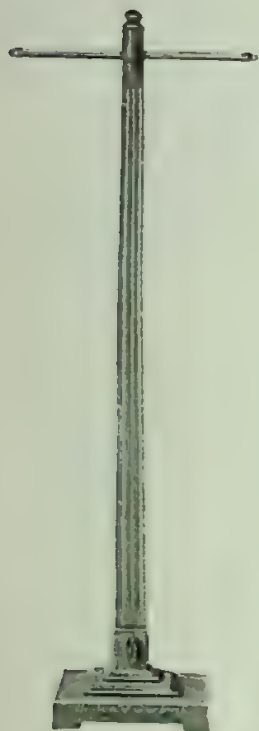
Garment Costumers in Period Designs

GARMENT COSTUMERS make many sales, for they save time in selection.

They serve to invite second inspection of garments that often makes their sale.

They keep the selected garments before the customer's eye and save a second re-handling of stock.

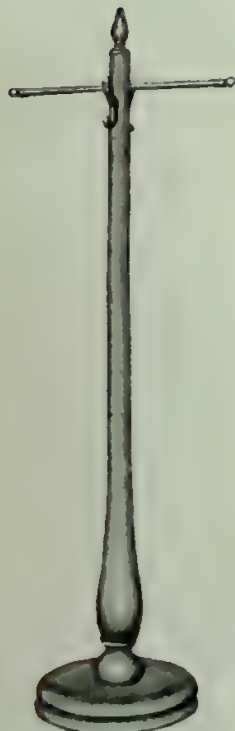
They save time, for they make it twice as easy to return stock to the proper rack.



No. 2566
Adam Period Design



No. 22009
Louis XVI (Square) Period Design



No. 20001
Colonial Period Design



No. 5337
Italian Renaissance Period Design



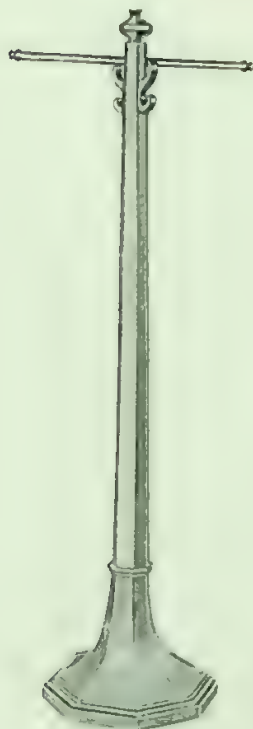
No. 5852
Spanish Renaissance Period Design.



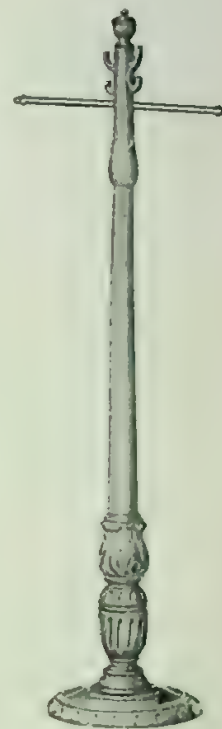
No. 1652
William and Mary Period Design

Garment Costumers in Period Designs

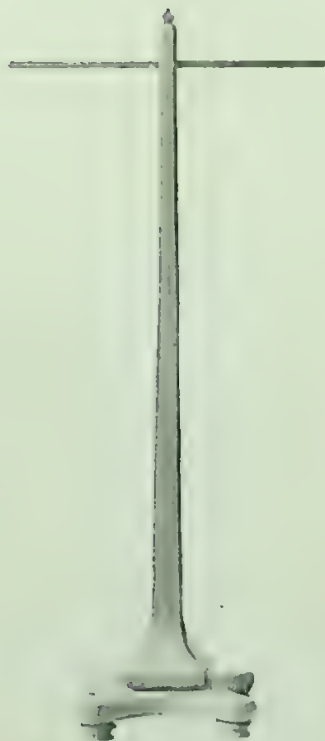
Costumers are highly suitable and practical for floor use in ready-to-wear departments. In height they measure 66 inches to cross arm; 16-inch base; 24-inch spread of metal side bar, holding 20 to 24 garments each. Extra hook for customer's wraps. Finish in any color you desire.



No. 6101
Gothic Design (Octagon)



No. 5920
Italian Renaissance (Florentine)



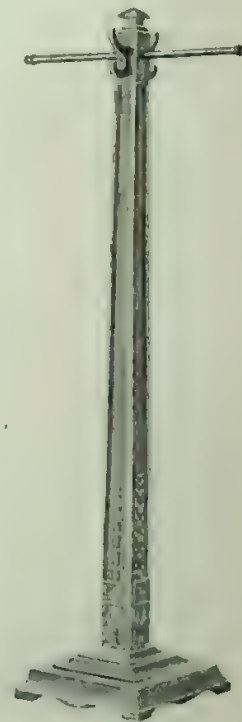
No. 1808
Queen Anne Period Design



No. 5526
Italian (Tuscany) Period Design



No. 5729
Elizabethan Period Design



No. 5124
Hepplewhite Period Design

Attractive Displays as Sales Producers

Neatness, Uniformity of Display, Attractive Arrangement, Pleasing Appearance Are All Important Factors Towards an Increase in Productiveness of Sales from Display

Any given article has sales value. It may not have for first consideration but, by placing it in such a position that it brings to mind a desire for a need of, the likeness for a use of, or the thought of its fulfilling a want soon increases any actual or potential value it may have.

Necessity is responsible for many purchases, but a store could hardly exist by depending solely on people buying because of necessity only. Perhaps 25 per cent of the sales of any business can be accounted for by purchases because of necessity. Seventy-five per cent of the sales are then creative—produced by appealing directly to the emotional side of human nature. Everywhere in advertising the appeal is not so much for the article itself as the appeal is to an emotion, creating a use or need for the article shown by producing a place for it, when a few minutes before it was never thought of. In window display the actual article itself must be treated. Windows then with their display, in order to be of value, produce the best results when they go a step beyond merely placing a suitable piece of merchandise in them. Since sight influences sales, conditions respecting its surroundings or its actual environment are worthy of consideration. Thought given to arrangement of display that will produce attractive results, is by no means difficult, mysterious or impossible.

We know that the people are interested in an article from the standpoint of needing it in the first place, and by simply increasing their desire for whatever is being shown, an incentive or action to purchase it can be properly and successfully instilled. This action can be secured by displaying attractively. People are not attracted to a haphazard, thoughtless display, rather, they will feel towards an arrangement of this character an amazement akin to carelessness and a reflection of carelessness in their own make-up,

overlooking or passing by as quickly as they can articles that would really be of value for their personal use. On the other hand, taking the same display of merchandise, and placing it again in position to be uniform and neat, a quality of attractiveness is at once instilled in the display that cannot be passed by or hardly overlooked without receiving a favorable impression for the articles themselves on the part of people viewing them.

The use of fixtures is important because it gives a control of the window—first by securing unit grouping of merchandise readily and quickly. It is the footing for a display since fixtures spot in quickly a position around which merchandise is worked or placed.

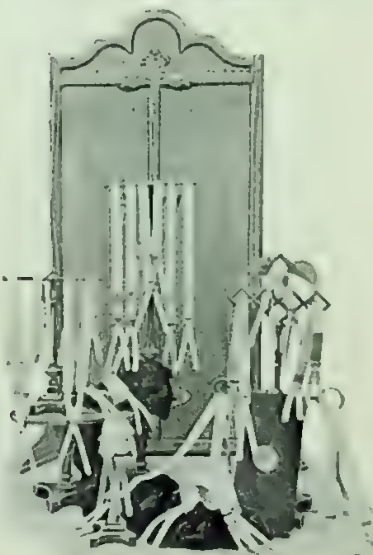
Since merchandise has to be placed in position on fixtures, by having them correctly and attractively designed a greater value is secured to the display, because its appearance will be in keeping with the neatness of the merchandise itself.

The design of a fixture then to be of value, should have a character that is attractive and pleasing. This is not ordinarily possible unless careful study and accurate thought is given to design itself. For this reason, Period Designs are principally used in fixture design, since their design is originally the best possible, having been created at first by master artists and designers in ages past, from an artistic standpoint that will endure forever. In 1600 William and Mary design was created. Today it

still is popular because of its universal appeal to good taste and correctness everywhere. Thus each Period design has been originally produced to be of value for all time, and by correctly and accurately adapting the designs at hand, display fixtures can be produced that are more than ordinary and of great value in securing uniformity, harmony and neatness.



Using Elizabethan Period Design for attractive display of men's wear.



Unit Grouping of Merchandise

It is interesting to note how completely a few fixtures can successfully present many classes of different merchandise. Only a few groups are shown here without changing the position of many fixtures. This speaks well for the usefulness of display fixtures. They have practical value for the arrangement of attractive windows.

Coat Form Models *are* Always Correct

IT is the policy of Hugh Lyons & Company that our display forms shall in every way meet the most exacting requirements for the proper showing of the prevailing styles in men's wear. To that end all measurements are corrected each season and for every style change. You will therefore find that the forms will in every way meet your requirements.

Coats hang naturally on these forms, since display forms constitute a most valuable adjunct to window display equipment, for with them clothing is displayed in the same natural, life-like manner that it is worn. If the form presents the garment naturally, it will appeal to your interested purchaser. He can readily understand

how the coat and vest will look upon himself and will be more interested in desiring and actually possessing the garments.

Forms are made, therefore, to be in conformation with the human body—using normal body measurements, thus displaying the clothes to the best advantage.

Care is used in the design of the forms and they are kept in correct proportion—correct chest measurement and proper waistline, and the form modeled so that it will conform with whatever is the latest style in men's wear. The back, shoulders, chest, waist and skirt are all accordingly made and modeled, so that new style garments will slip on the forms naturally and easily and show, in the window, the style points of the garment in a manner that wins instant favor with their prospective wearer.



Men's Coat and Vest Form Model

A black jersey or sateen covered form.
In standard sizes, 34, 36 and 38.
Latest model for men's wear.

[Illustration shows style of form models only. Base and Standards selected according to design required.]

[Form models regularly equipped with $\frac{3}{8}$ " round metal flange—To be adjustable on metal standards.]



Dress Suit Form Model

With cut-away coat for showing men's evening wear properly. White jersey covered body.



No. 1510 Coat and Vest Form Top

A wood block top as illustrated furnished on coat form if desired and specified.



Men's Sweater Form

For slip-on or coat sweaters, size 36—White Jersey covered body unless otherwise specified.



No. 505R

Mounted on a 7" round spun base and $\frac{5}{8}$ " standard.



No. 505C

Mounted on 7 $\frac{3}{8}$ -inch Colonial base and $\frac{5}{8}$ -inch square standard.



No. 505P

Mounted on 7" pyramid base and $\frac{5}{8}$ " square standard.

Forms covered with black jersey bodies, adjustable on standard. Specify size of base and standard, if other than regular.

[For overcoat specify; made with 8-inch base on 5/8-inch by 42-inch long standard.]



No. 401 Boy's Clothing Form

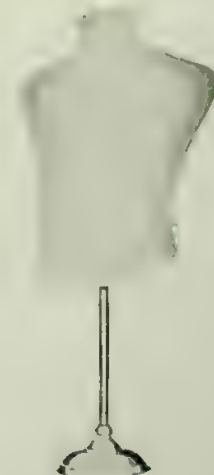
This form meets the demand to properly display boy's clothing. For waists, mackinaws, coat sweaters, etc. Good forms for boys' special clothing sales.

8-year—6-in. base; $\frac{1}{2}$ -in., 16-in. standard
10-year—6-in. base; $\frac{1}{2}$ -in., 16-in. standard
12-year—6-in. base; $\frac{1}{2}$ -in., 16-in. standard
14-year—8-in. base; $\frac{5}{8}$ -in., 16-in. standard



No. 503 Boys' Junior Model Coat and Vest Form

The forms are made especially for Junior size in boys' clothing (17-yr.-old model). This form is of use when boys' coat and vest are desired to be displayed separately from trousers. Can be displayed with any design of base and standard desired, wood or metal. Specify requirements.



No. 435 Vest Form

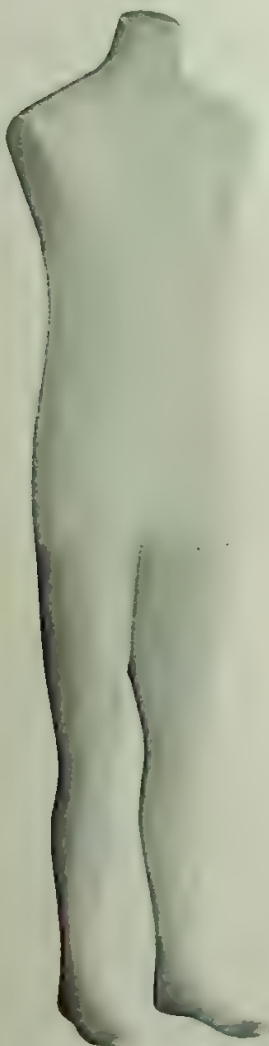
Made to display the latest style of vests and is also very fine for the display of shirts. Mounted on a 7-inch base with $\frac{5}{8}$ -inch standard. Forms covered with white jersey.

Forms *for the* Proper Display of Men's and Boy's Clothing

It is the policy of Hugh Lyons & Co. that our display forms shall in every way meet the most exacting requirements for the proper showing of the prevailing styles in men's wear. To that end, all measurements are corrected each season. You will, therefore, find that the forms

illustrated will in every way meet your requirements.

Coats hang naturally on these forms, not straight nor military nor backwards, but slightly forward—just the way suits look on men.



No. 535
A papier mache standing figure, boys' model, size 17 years. To show boys' first long pant suits.
(Also suitable for men's bathing suit display.)

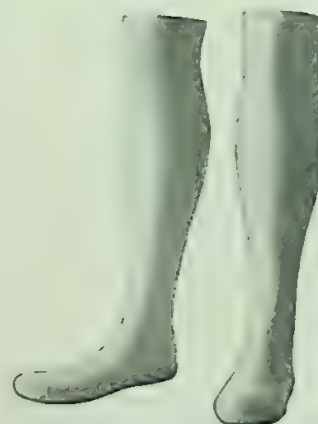


No. 511 'Attitude Figure
A new shape headless and armless man's figure. All papier mache body, black jersey covered. Latest shape for newest models. Stands without support when fitted with shoes. Size 36. Supplied without shoes.



No. 510 Men's Sock Form

A very desirable form for showing men's socks. Stands alone without support, always in upright position. Made in either right or left position. Made in aluminum flesh colored enamel finish—a metal form that will not chip or break.
—Papier mache if desired.



No. 524 Men's Hosiery Form

Men's Golf Hose Form. Knee length. Flat foot excellent for display of sport hose. Made in right and left.
(An all papier mache model, flesh colored enamel finish.)

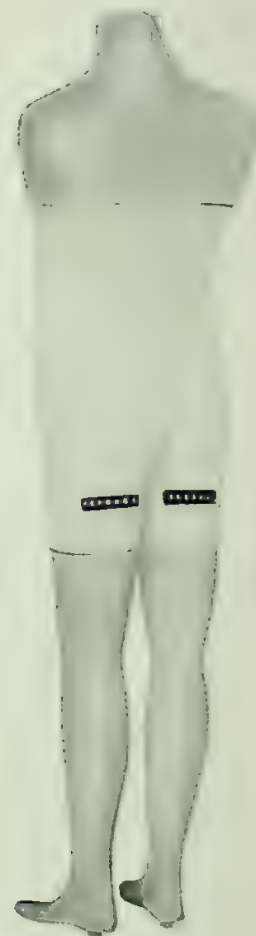
Boys' Forms—Correctly Modeled



Front View



No. 409
All-Aluminum Leg Form



Back View
Showing heel adjustment
at top of leg

WITH aluminum, non-breakable legs and heel adjustments for fitting shoes properly. In presenting boys' form models with aluminum cast legs—a form having many exceptional advantages results.

The legs, being made of material that is unbreakable, will stand hard usage; being durable, checking and cracking of the leg

is prevented. Therefore, damage to hosiery is lessened by tearing or catching on sharp corners as placed on the leg forms when being prepared for display.

The metal leg, further, permits of a more substantial heel adjustment, having a firmer support for this purpose. The adjustment will always work satisfactorily.

No. 409—Boys' Form Aluminum Leg

4 year old	10 year old
6 year old	12 year old
8 year old	14 year old

Coat Form Bases *and* Standards *in* Wood Period Designs *and* Metal

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[Wood with 9-inch base; 13-inch wood standard and 16-inch round $\frac{5}{8}$ -inch metal tubing upon which the form is adjustable. Metal with 7-inch base; 30" $\frac{5}{8}$ -inch round metal standard upon which forms are adjustable.]



No. 9000
A metal design.
Solid cast brass.



No. 2000
Colonial Period
Design. Wood.



No. 2146
Colonial Period
Design.
Ball-foot. Wood.



No. 2901
Round Base.
Louis XVI Design
Wood.



No. 5208
Duncan Phyfe
Period Design.
Wood.



No. 2701
Hand wrought iron
design. Metal.



No. 463
Colonial design. A
solid cast compo-
metal base.



No. 3100
La Belle Design.
Wood.



No. 532
Pyramid base.
A solid cast compo-
metal base.



No. 1602
William & Mary
Period Design.
Wood.

A pa
boys'
show
(At



No. 2324
Square Colonial
Design. Wood.



No. 2203
Louis XVI Period
Design. Square.



No. 5000
Gothic Design.
Wood.



No. 5310
Italian Renaissance
Period Design.
Wood.



No. 5501
Italian Renaissance
(Tuscany Design)
Wood.



No. 1889
Queen Anne Period
Design. Wood.



No. 2800
Chippendale Period
Design. Wood.



No. 2588
Adam Period Design
Wood.



No. 5102
Hepplewhite Period
Design. Wood.



No. 462
Round high spun
brass.
Metal base.



No. 5805
Spanish Renaissance
Period Design.
Wood.



No. 5701
Elizabeth Period
Design.
Wood.



No. 5901
Italian Renaissance
(Florentine) Design.
Wood.



No. 6000
Gothic.
(Adaptation)
Wood.



No. 5600
Italian Renaissance
(Octagon Base)
Wood.



No. 3200
Colonial.
(Adaptation)
Wood.

QUALITY SPECIFICATIONS

for Hugh Lyons & Company

Wood Display Fixtures

LUMBER—All lumber is thoroughly air dried, then kiln dried down to 3% moisture. All stock used is clear of defects, no knots or checks.

WORKMANSHIP—When stock is received from the dry kilns, it is carefully surfaced and dressed—then again carefully inspected before it is cut to size. After it is cut to size it is properly assembled, so that all parts fit perfectly.

Hand-turned stock is produced by skillful experts; graceful and symmetrical shapes are thus made that have inimitable character.

Expert shaper men, using highly developed machinery of special design, form, flute and shape parts of fixtures to be exact in size and length.

Veteran cabinet makers are responsible for the assembly of complete work.

FINISH—Extra care is used with finishing coats, to secure absolutely durable and beautiful wood effects.

PACKING—All articles, separate hand wrapped, paper covered, tied with heavy twine. Excelsior packing bottom and top of boxes and between each article. Excelsior pads between tables and chairs.

Genuine American Walnut used in construction of all walnut fixtures and finished accordingly in natural wood colors.

Finishes on Gumwood: Mahogany (light or dark), natural gumwood, any shade of walnut.

Enamel finishes: Ivory, old ivory, (antique) French Grey, putty grey.

Gold, Antique Gold. Polychrome or any color of trim on any of the above finishes. Also two tone effects if desired and specified. Any color of finish matched to special selection where sample is furnished.

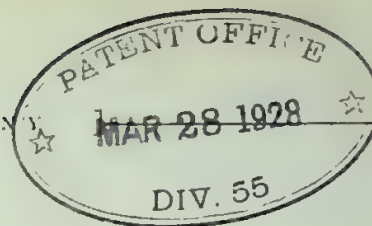
Oak Finishes standard shades, light or dark, waxed or varnished Golden Oak, silver or pearl grey, etc.

Metal Finishes. Nickel finish is usually understood unless otherwise specified altho any other metal finish is available, as: Oxidized Brass (No. 801), Flemish Bronze (No. 802), Black Nickel (No. 803), Brush Silver (No. 804), Oxidized Copper (No. 805), Oxidized Nickel (No. 806), Brush Brass (No. 807), Monumental Bronze (No. 808), Oxidized Brush Brass (No. 809), Satin Brass (No. 810), French Grey (No. 811), Light Bronze (No. 812), Polished Brass (No. 813), Green Lacquer (No. 814).

All Metal parts fit perfectly, steel and brass tubing used. All Metal copper-plated first before final finish coats for color are applied. This gives a RUST-PROOF finish.

All round metal bases, rubber lined to prevent scratching and marring of smooth surfaces.

All forms natural flesh colored enamel, white jersey covered unless otherwise specified or indicated.



NO other period in the history of decorative furnishings is so noteworthy of rare perfection and exquisite taste as the designs built during the time of Louis XVI. During this period each piece of furniture that left the hands of its creator was not only perfect in itself, but even more than this, it became a perfect unit to complete the scheme of the room for which it was designed. Not only were tables and sofas and chairs, but all the accessories that went to furnish the "petit salon" were in themselves the work of artists; they were also perfect in their relation to the wall panels, to the design of the doors, mirrors, ceilings, and in short, the completed room became in itself an ensemble of perfect unity and sensitive harmony.

The development of the style that bears the name of Louis XVI started long before the days when the young king Louis XVI took an active part in the ruling of France. It may be traced back even to the days when Madame de Pompadour encouraged its beginning. Even more definitely may it be placed in the days of Madame du Barry, who, having been presented with the "Chateau of Louveviennes," wished an artist to create for her alone and chose the young Gouthiere. His were the designs which fashioned locks and windows bolts into graceful forms of the lyre and the lily, and created wreaths of rosebuds and laurel, and even sunflowers for handles of the doors; he painted the furniture in lacquer and inlaid it with porcelain.

The young designer possessed a rare taste and perfect sense of beauty. He was also a capable craftsman and as a chaser of bronze, is said to have been able to make it look like gold.

Even as long as fifty years before this time, there had been in Italy, a discovery that was of vital importance in changing the decorative art, not only of France but of England. This was the discovery in the first quarter of the eighteenth century of the buried cities of Herculaneum and Pompeii. The discovery of these buried cities, afterwards excavated, renewed interest in all things classic.

The third great influence upon the style of Louis XVI design was that of the young king and his youthful and beautiful queen, Marie Antoinette, Archduchess of Austria. Far from pleasure finding in the magnificent pomp of Louis XIV or the exuberantly pleasure-loving abandonment of the Court of Louis XV, the king Louis XVI turned to the pursuit of science and the quiet and congenial companionship of his young queen, who combined rare culture and refinement with her beauty. His love of quiet, of peaceful pursuits, and of the refinements of life were reflected in the art of this period.

As a decorative period, it was one of such simple forms and lines that they might even at times be called severe, yet always they were forms well proportioned and full of grace, depending a very great degree on the enrichment and delicate beauty of their ornament, which now decorated the construction, since it no longer needed to strengthen it, as in the days of Louis XV when panels were cut across the grain. It is very apparent

LOUIS XVI Period Design Fixtures

The general effect of Louis XVI lies in the almost exclusive use of the straight line. The curves that were so characteristic of the Louis XV period gradually disappeared and gave way to more classic lines. Just as the Louis XIV style suggests grandeur and the Louis XV elegance, so the Louis XVI suggests grace and perfection.

in this period that ornaments were not used, as in previous periods, to be strengtheners of construction, but merely to enhance the beauty of sturdy construction of the furniture.

The country life which Marie Antoinette actually did experience in the early part of her career, formed a subject of inspiration for her designers, who introduced in their decorations emblems of pastoral life, lyres, baskets, shepherds' crooks and cooing doves. They even went so far as to introduce spades and trowels and bird cages. While the acanthus leaf still lingered in the design, the lighter thistle leaf had to a large degree taken its place together with a delicate treatment of arabesque,

light trailing foliage, and garlands of roses, and myrtle tied together with floating ribbons, tied as bow-knots, or used to suspend baskets of delicate garden flowers—all treated with a minuteness and delicate grace which were characteristic of the entire period. Added to this were urns of classic design, the flaming torch, the bow, quivers full of arrows, a design which would serve even as chair legs and was at times laced with ribbons, while to some extent the Chinese spirit, especially in lacquer, has been noted as being important.

The marquetry of this period is an example of the neatest work of famous craftsman and the skilled artisan. His favorite treatment being checkered or chess-board style in which the squares were filled in with rose tracery, often using Mahogany inset with porcelain. The colors of various woods were blended. Some of the pieces of furniture at this time were enriched by burning and staining, others engraved to enrich the beauty of the piece. Much of the furniture of this period was gilded and carved, often painted, and at times even lacquered.

The wood paneling which formed the decorative background to the French furnishings were characteristic to the period itself. Ordinarily, the panels were made of Oak, in rare instances left to show the natural grain of the wood, but most often painted white, soft grey, pale green or blue, and decorated with trophies and garlands or other decorative devices, which enriched both the wall panels, and fireplace panels and carried the details of the furniture as well, but these decorations were always used with a greater restraint than has been apparent in the earlier periods. Cornices and woodwork trim were of much lighter structure than any of the previous periods while often flutings were ornamented with beading over which there were frequently painted a delicate design of Renaissance detail. Moulding and pilasters were sometimes touched with gilt, which emphasized the beadlike decorations, often called "strings of wooden pearls."

The same soft colors which prevailed in the painted wall panels were characteristic of the whole color scheme of the period, so that it is possible to recreate the Louis XVI interior as one of softness and delicacy in which the polished parquet floor is softened by the pale-toned cover, and the furniture of Mahogany or lighter wood inlaid with enriched rose designs, delicate mounts painted in soft pale colors touched with gold.

It is well to speak of "perfection of design" when referring to the period of Louis XVI.

Useful Display Fixtures *for* Showing Men's Wear



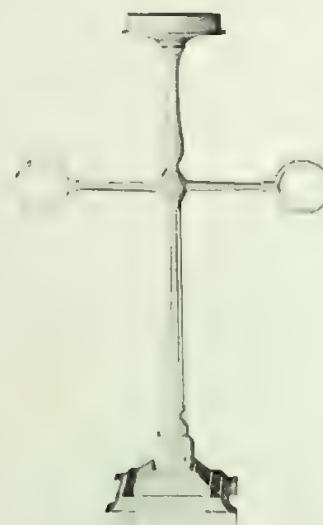
No. 2269 Clothing Stand

Louis XVI design clothing stand. Made with 8-inch base and adjustable standard. The standard is 22 inches high and with extension can be adjusted to 40 inches from coat peg to base.



No. 2212 Coat Form

A form designed to display the latest styles in men's wear. A form that has been modeled to meet the most exacting requirements for the proper showing of the prevailing styles in men's wear. Mounted on 9-inch base, 13-inch wood standard with 16-inch metal $\frac{5}{8}$ -inch round. (Adjustable on standard.) Black Jersey or Sateen if specified.



No. 2206 Haberdashery Stand

A fixture that is at work every minute it is in your window. Its uses are innumerable. It is 22 inches high, base 6 inches. Spread to outside ring, 15 inches. Rings $2\frac{1}{2}$ inches in diameter.



No. 2280 Louis XVI Design Square Base Haberdashery Stand

7-inch base, 24-inch standard. Wood top used for shirt display.



No. 2216 Collar Stand

A collar stand made in three standard heights, suitable for window and counter use.

12 inches high base 5 inches
18 inches high base 5 inches
24 inches high base 6 inches



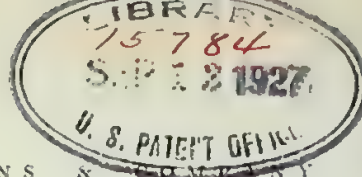
No. 2231 Shirt Top Displayer

With 8 x 16-inch board top adjustable at any angle by three-way coupling, 7-inch base, standard 18 inches high.



No. 2213 Collar Displayer

A stand arranged to display collars in the most distinctive fashion. 30 inches high, 8-inch base, slotted card holder top.



HUGH LYONS & COMPANY

Dividers *and* Background Screens *in* LOUIS XVI Period Design



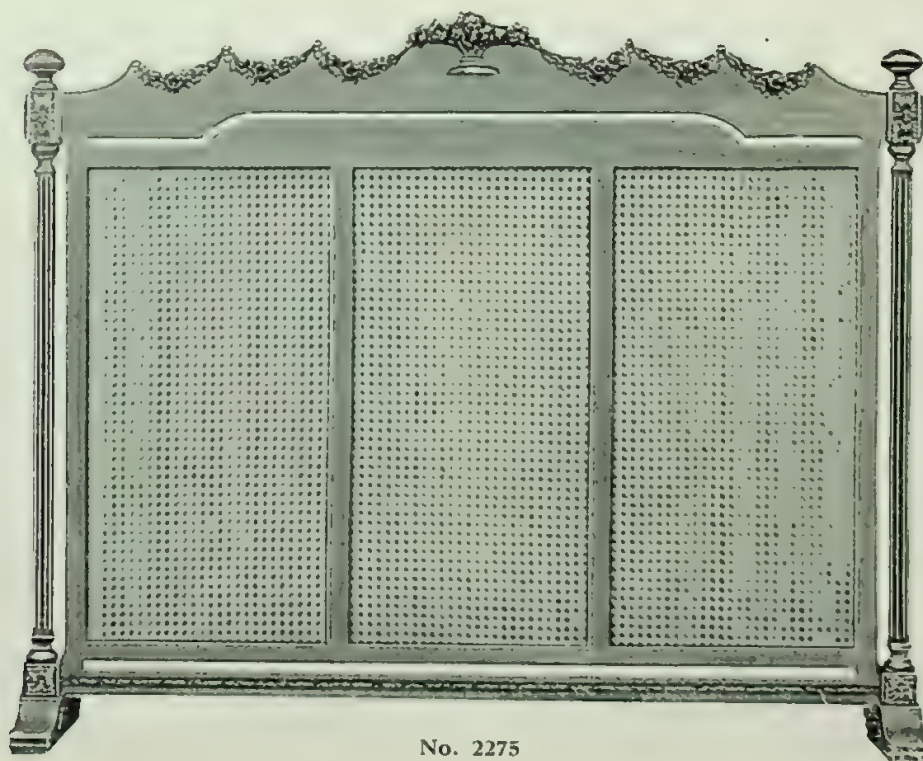
No. 2211 Divider

A very useful fixture for it can be used as a low background, as well as having its use as a window divider. Convenient space on fixture to assist in the draping of merchandise. It is 36 inches wide, 40 inches high.



No. 2289

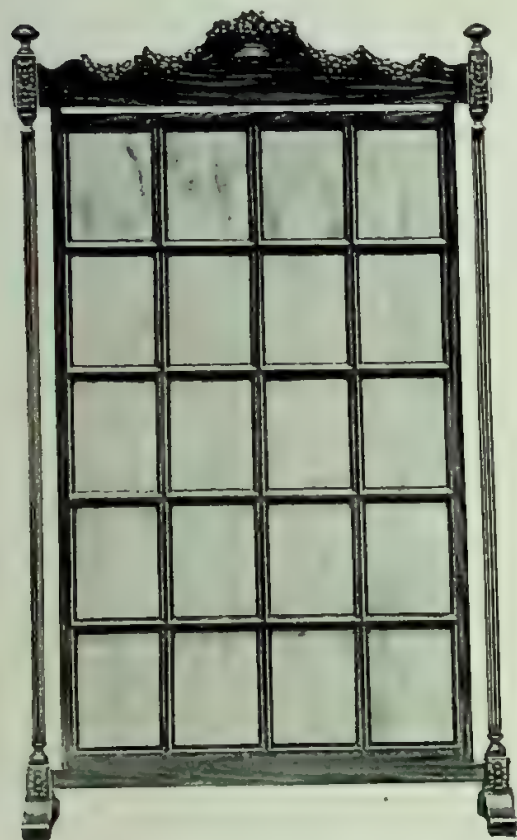
A beautiful design in Louis XVI for background screen with cut-out panel. The screen is made in two sizes:
30 x 62 inches
42 x 72 inches



No. 2275

No. 2275 Back-
ground Screen

Louis XVI period design. A background screen of unusual design and beauty. Has three permanent cane panels. A very effective and beautiful screen for forming a proper setting of your merchandise. Measures 48" long, 36 inches high. Each cane panel 14 x 27 inches.



No. 2276

No. 2276 Background Screen

In Louis XVI period design, with stained glass panels. The measurements of the complete screen are 36 inches wide, 62 inches high over all. Each glass is 7 x 9 inches. Combination screen and divider if desired. Finished with ornamental top carvings on both sides if specified.



No. 2233

No. 2233 Background Screen

A beautiful and unusually effective screen for background purposes. Made correctly in the Louis XVI period design. The screen is 62 inches high over all, with center panel 24 inches wide, 16-inch wings—making complete measurement 66 inches in width. The wings are made to swing on center frame by means of invisible hinges, thus allowing adjustment of the fixture for most effective display purposes. The panels are of wood finished to match frame and are readily removable if desired.



No. 22110

Louis XVI Period Window Divider, 30 inches long 8 inches high front, 18 inches high back.

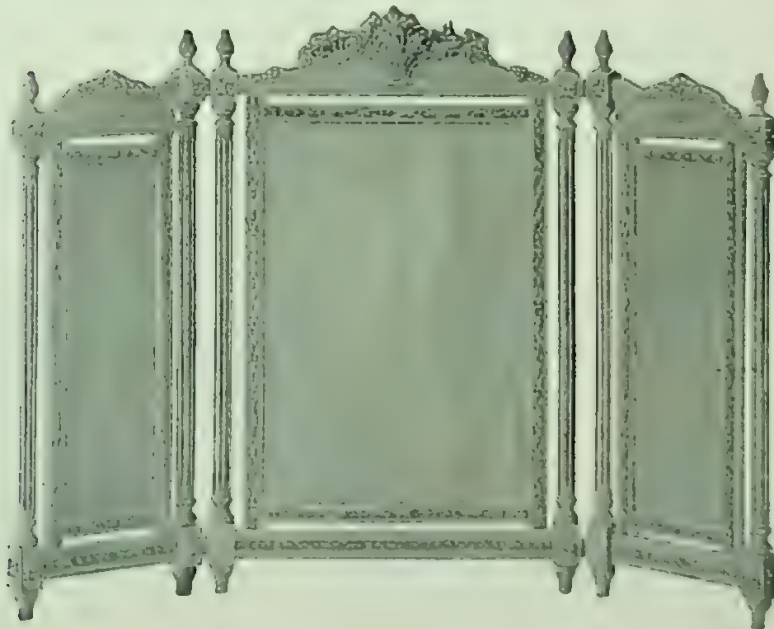
Background Screens *for* Miniature Display Fixtures In Louis XVI Period Design



No. 2290 Background Screen

An attractive background screen in Louis XVI Period Design of unusual and distinctive appearance. The screen has a removable center panel and attachment at bottom of center panel frame, which will support large platters when they are desired for display use, with the screen a background. The wings at the side of the center panel are hinged and thus can be swung at desired positions as attractive arrangements for display may require. The screen measures 42 inches wide and is 26 inches high over all.

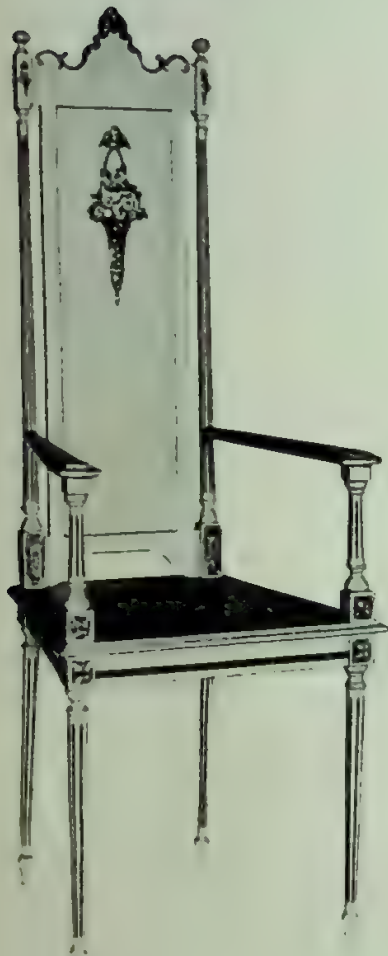
Center panel 22½ inches wide; side panels 4½ inches wide.



No. 2251 Display Background Screen

Miniature size Louis XVI Period design. 30 inches wide, 23 inches high over all. Hinged panels attached to center panel.

Center panel 10⅞ inches wide; side panel 4⅞ inches wide.



No. 2201 Display Chair

The seat is perfectly flat on which to place fixtures or display merchandise. The extremely tall back on this chair is very practical for draping uses. The chair is 4 feet 3 inches high over all and stands 18 inches high from top of seat to floor. Dimensions of seat are 14 inches at back, 21 inches at front, 17 inches deep. Arm 9 inches from top of seat.



No. 2210 Display Chair

A low backed chair. Built along the classic lines of the Louis XVI period. A unit of this period that is complete in itself and a chair which when placed in the window fulfills many of the most intimate requirements of the display manager in producing timely and forceful display. It is 42 inches high over all. 18 inches high from floor to top of seat. Dimensions of seat are 14 inches at back, 21 inches at front, 17 inches deep. Arm 9 inches from top of seat.



No. 2202 Display Chair

An oval back chair correct because of its adaptation from the Louis XVI design. Strictly designed for effective display. It is 44 inches high over all. 18 inches to top of seat, with oval back 16 x 21 inches.



No. 2264 Display Bench

Reclining bench for figures. Also has general uses for other effective display purposes. The seat is removable, allowing working and arrangement of plush, velours, etc.

A graceful fixture, bench made with skill and exceptional design. Dimensions of seat, 14 inches wide by 34 inches long. 18 inches high from top of seat to floor. Curved back at highest end, 16 inches—low end, 7 inches.

Miniature Fixtures *in* Period Design

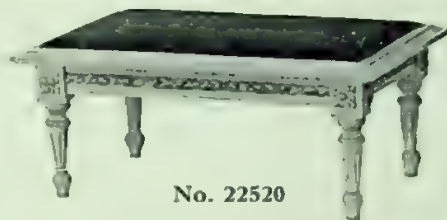
Attract Favorable Attention *to* Merchandise

MINIATURE fixtures are exact reproductions of large sized Period Designs and, because of this, present a most interesting appearance in themselves, and, therefore, offer another means of getting more of your merchandise on display in a way that is certain to attract favorable attention. Besides, Louis XVI Period Design (2200 line),

miniature fixtures are available in Adam Period, Italian Renaissance and Spanish Renaissance Designs. Miniature fixtures can, of course, be finished to match the regular larger sized designs, but it is always best to specify color of finish (and trim if any) desired.



No. 2253 Miniature Plateau
In Louis XVI design, with two 5-inch high standards and a 5 x 9-inch oval top.



No. 22520
Table for display of small articles. Has top cut out for velvet pad. Size, 8 x 12-inch top, 5 inches high.



No. 2252 Miniature Table
In Louis XVI design; 5 inches high with 8 x 12-inch top.



No. 2257 Tee Bar Top Standard, 6 inches high.



No. 2255 Stand
3-inch base. 6, 8 or 10 inches high.



No. 2270 Miniature Three-Top Table
12 inches high over all, 4 x 8-inch top.



No. 2256 Stand
3-inch base. 4-inch top.



No. 2295 Stand
This delicately made fixture is miniature in size, 3 1/2 inches high, 1 3/4-inch base, with 2 inches wide top, having flat surface.

No. 2254 Miniature Pedestal

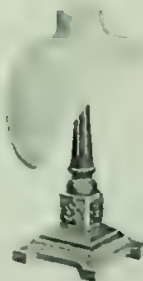
In Louis XVI design, 6 1/2 inches high with a 4 x 8-inch oval top.



No. 2245

No. 2245 Card Holder

3 x 6 inches vertical or 3 x 6 inches horizontal shape, if desired. Has slotted frame for card. Conveys your message properly in the window or on the counter—secures neat harmony of design for appointment of the entire display.



No. 2258

No. 2258 Stand

Made up in Louis XVI design with a miniature collarette form in enamel finish. 8-inch standard.

Cut Out Shaped Top Tables *and* Card Holders in LOUIS XVI Period Design

Attractive displayers, with shaped tops, have many display uses. Not only are they especially fine for showing shoes, but small articles of merchandise of many different kinds and character. They give a dignified setting to the window and display merchandise in a way that commands attention.



No. 2248—Table

No. 2248 Displayer. 30 inches high over all, top 17¼ inches across front, top 9½ inches across back, 12 inches deep. Middle and bottom shelves 11 inches wide, 10½ inches deep. (Inlay pads furnished as desired.)



No. 2288

Frame 7 x 11 inches.



No. 2246—Table

No. 2246 Displayer. 18 inches high over all, top 11 x 10½ inches. (Inlay pads furnished as desired.)



No. 2241

No. 2239, No. 2240,
No. 2241 Card Holders

No. 2239

7 x 11-inch frame..... 5-inch base
11 x 14-inch frame..... 6-inch base
Specify size of card holder wanted
when ordering.

All frame card holders have grooved backs—cards easily inserted and kept firmly in position.

Card Holders *for* Window Use

Card Holders are always important for window use because they place selling messages before your public. They, therefore, must be of neat and attractive design and of such character that they will conform and keep the uniformity of style adapted to its general appointment.

No. 22004 Card Holder. Top 8 x 12 inches tilted, 6 inches highest back, 2½ inches highest front (Plush inlay top, if desired.)



No. 22004 Card Holder

Flat Surfaces *for* Display

THE display of merchandise on flat tops makes a very effective means of presenting certain kinds of merchandise. Flat tops also lend themselves well for group arrangements of small articles; besides, flat top displayers always have a place in any display and fit in nicely without destroying the general balance or harmony of the completed plan or layout of the window.



No. 2219 Oval Tabourette

No line could be complete without this small plateau, for which so many uses can be found in the display. Made in two heights. Dimensions as follows: 8 inches high, 10 x 18-inch top. 12 inches high, 12 x 24-inch top.



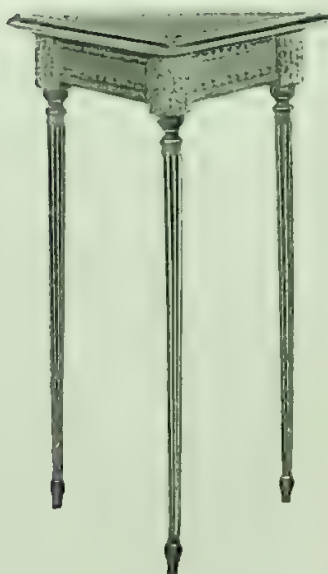
No. 2218 Three-Top Table

A graceful window table having three oval tops and five legs. Dimensions: Oval tops 9 x 13 inches. Tops are 16 inches, 26 inches and 36 inches high, respectively. Spread, 24 inches.



No. 2208 Window Table

A substantially built table, yet turned with beautiful grace and skill that has made the designs of Louis XVI period stand out for all time as a design of perfection. This table assures a unit in your display that is not only neat, attractive and unusual, but distinctively correct. 36 inches high, 10 x 10-inch top.



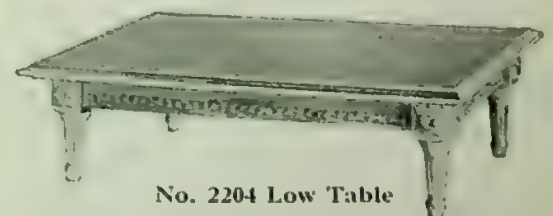
No. 2274 Triangle Top Display Table

Stands 30 inches high. 14-inch triangle top.



No. 22003 Bench

25 inches high over all, 16 inches from top of seat to floor, the seat being 13 inches wide, 28 inches long. Arms 9 inches high above seat.



No. 2204 Low Table

For foreground use or in any part of the display the utility of this beautiful little fixture is quickly recognized. Dimensions: Two sizes. Top 12 x 20, 6 inches high; top 12 x 20, 12 inches high.

Tables *in* Louis XVI Period Design

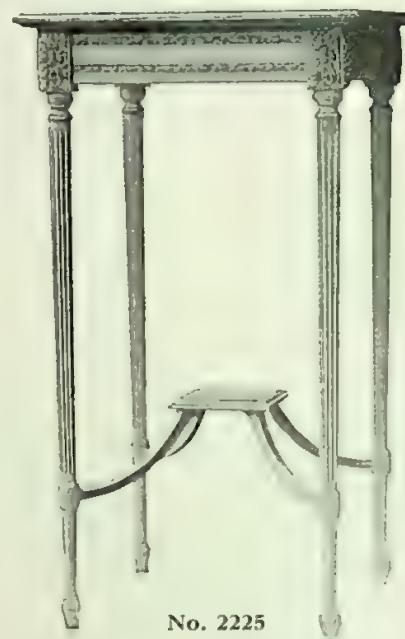


No. 2263

No. 2263 Oval Top Table

Oval top table with oval under stretcher on legs. Made in correct Louis XVI Design, especially effective for use in correct display. Greatly enhances the general dignity and attractiveness of display. The table stands 30 inches high. Oval top 18 x 30 inches. Under runner oval 8½ x 22 inches.

The tables shown on this page are fine examples of the graceful furniture of Louis XVI period. No fixture could be more substantially built and still carry the graceful, delicate lines typical of the period. It is easy to realize how useful these pieces of furniture are in effective display. Besides the general utility that all tables possess in the window, the addition of the stretcher, making a sub-platform on the table increases its value for the purpose of display.



No. 2225

No. 2225 is 30 inches high, with 16 x 16-inch top.

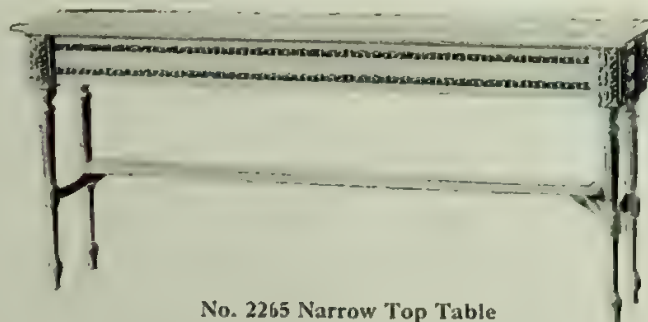


No. 2205

No. 2205 is 18 inches high, with table top 16 x 28 inches.

Correctly designed to conform with the Louis XVI designs, a fixture full of style character. The dimensions are: Top 10 inches wide, 36 inches long. 15 inches high.

This table helps tone up any



No. 2265 Narrow Top Table

display, is especially interesting for showing accessories and specialties of every kind. A table that will complete a display, adding a touch of character that you will find to be highly acceptable in the eyes of the passer-by.

Good Fixtures *and* Good Windows *are* Essential *for* Sales

MERCHANDISE attractively displayed attracts attention, and the attention merchandise receives, of course, should be favorable. Fixtures form the background of the impression your merchandise will make on the mind of a prospective buyer; so it pays to have fixtures, then, that are neat and attractive. This is a reason for 'Period Designs' in wood fixtures. They are correctly designed, thus assisting in producing favorable attention for merchandise when placed on display.



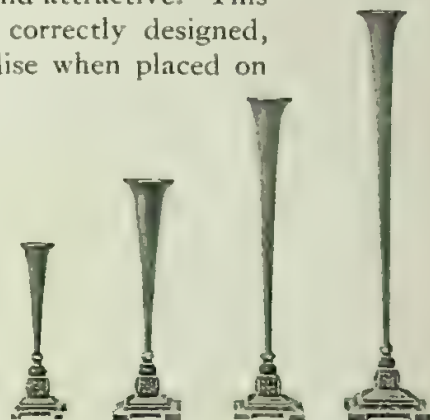
No. 2215 Flower or Fruit Bowl

The proper use of artificial flowers in the window has helped to create many attractive and effective displays. This flower stand with bowl is especially designed to aid in this decorative feature of window display art. It helps to form a most attractive setting for special displays. The stand, gracefully and substantially built, has a 10-inch base, is 46 inches high over all. The bowl is 13 inches in diameter and 4 inches deep.



No. 2285 Flower Stand

8-inch base on 40-inch standard; removable top flower holders; two shapes indicated by number



No. 2286 Louis XVI Design Artificial Flower Stands

Made in heights as follows:

5-inch base.....	12 inches high
5-inch base.....	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high



No. 2209 Floor Lamp Stand

This lamp is 62 inches high, base 10 inches. Very slender and graceful in design. A useful lamp to assist in bringing about proper lighting effects in the window. Stand completely wired ready for use. No lamp bulb furnished.

Accessory Stands *for* Display Purposes ARE IMPORTANT



No. 2207 Flat Top Displayer

In every display there is always a time when a narrow topped graceful pedestal can be used with telling effect. This pedestal with 4 x 8-inch top can be furnished in any of our standard heights. 12 inches high, base 5 inches. 24 inches high, base 6 inches.

THE more merchandise placed on display, so people can see what you have to sell, increases sales turnovers. Especially is this true of small articles, getting them on display produces quicker results. There is a fixture designed for every display purpose. A few pieces are suggested below. They assist in getting merchandise into eye position and in an attractive manner, that results in faster sales.



No. 2220 Flat Top Displayer

A window pedestal with 7 x 9-inch top. 12 inches high, base 5 inches. 18 inches high, base 5 inches. 24 inches high, base 6 inches.



No. 2214

No. 2214 Pedestal

A neat display pedestal for showing small articles. An individual stand for gaining elevation from floor surface, thus producing greater effectiveness in displays. It has a 5-inch base, 8-inch standard and 4-inch top.



No. 2273 Pedestals

Louis XVI design display pedestals with square top.

12 inches high.....	base 6 inches, 7-inch square top
18 inches high.....	base 7 inches, 8-inch square top
24 inches high.....	base 8 inches, 9-inch square top
30 inches high.....	base 9 inches, 10-inch square top
36 inches high.....	base 10 inches, 10-inch square top

No. 2223 Pedestals

No. 2223 pedestals are made in the following heights:

12 inches high.....	base 6 inches, 6-inch top
18 inches high.....	base 7 inches, 8-inch top
24 inches high.....	base 8 inches, 8-inch top
30 inches high.....	base 9 inches, 10-inch top
36 inches high.....	base 10 inches, 10-inch top

Merchandising Units Grouped *on* Period Design Fixtures

Make Most Attractive Clothing Store Windows

UNIT Grouping of Merchandise is responsible for the direct stimulation of many sales, because it has the power of suggesting articles that can be conveniently used by the purchaser himself, that would otherwise have escaped his attention or memory.

Unit displays are controlled, for without changing their position merchandise can be immediately changed to effect the requirements of the prevailing hour. They are in them-

selves artistic and if well balanced always produce pleasing affects that cannot help but catch the eye.

With unit grouping different articles of merchandise can be logically arranged and placed in position just as they naturally should be, and as you would suggest and present them for sale to the buyer himself.

The general approval of group arrangement in display has quite proven its actual value, as being one of the best methods in assisting the merchant to produce greater display effects in a more attractive manner.



**No. 2925 Haberdashery
Stand**

Useful displayer for ties, handkerchiefs and other articles. 24 inches high, with 7-inch base.



No. 2924 Coat Form

Latest model black jersey covered coat form having a 9" wood base, 13" wood standard. 16", $\frac{5}{8}$ " metal rod upon which form is adjustable. Sateen covered if desired. For overcoats, base and standard—9 inch base, 18 inch wood part, 42 inch standard over all.



No. 2926 Collar Stands

Made in three standard heights. Beautiful for window and counter use.

12 inches high.....	5-inch base
18 inches high.....	5-inch base
24 inches high.....	6-inch base

Plateaus *and* Tables *in* Louis XVI

(*Round Base*) Period Design



No. 2915 Plateau
8 inches high, with 10 x 18-inch top.



No. 2916 Plateau
12 inches high, with 12 x 24-inch top.



No. 2934 Louis XVI Design
Oval Table
Oval table of Louis XVI round leg design. The table stands 10 inches high, has 10 x 24-inch oval top.



No. 2912 Table
With a 16 x 28-inch top, standing 18 inches high.



No. 2913 Window Display Table
Round corners. 16 x 16-inch top, 30 inches high.

Important Window Accessories *for* Securing Attractive Display Settings

Louis XVI (round base) Period Design



No. 2917 Card Holder

Built with 7 x 11-inch square frame, into which card slides without metal catches. Mounted on 5-inch base.



No. 2914

No. 2914 Three-Top
Table

A graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



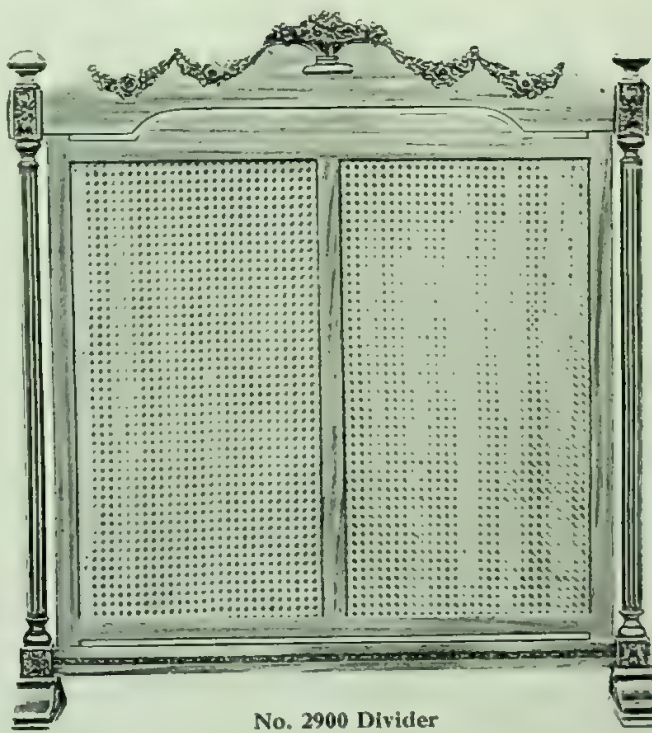
No. 2937

A neat and attractive card holder of special design, with hinged side panels. The card frame is made to hold a card 8 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches. The fixture stands 18 inches high over all and is 20 inches wide when wings are fully spread. The card frame is tilted at the proper angle so that card can be easily read when placed in window.



No. 2918 Pedestal

Pedestal 8 inches high. 5-inch base, 6-inch round top.



No. 2900 Divider

Of exceptionally light and graceful construction with cane panels. Convenient fixture to assist in procuring draping effects as well as its regular use as a divider. Fixture stands 40 inches high, 36 inches wide.



No. 2921 Flat Top
Displayer

4 x 8-inch top, 12-inch standard, 5-inch base.

Useful Fixtures *for* Display Purposes *in* Louis XVI Period Design

[Round Base 2900 Line]

SHOWN here are some of the most important fixtures necessary to a display window with which to arrange attractive displays.

They are basic pieces, upon which merchandise is formed, and with which displays are shaped in position to present to the passerby a uniformly attractive display. Display

stands, such as shown here, are made in every Period Design, correctly designed to conform with the Period they represent, and thus attractive in appearance to look at, making the sort of display that backs up your merchandise in a manner that puts it out in front of your window so people can see the things you present for their approval.

[All tops on bases and standard are removable and interchangeable.]



No. 2920 Box Stands
Tops, 4 x 8 inches. Adjustable three-way couplings if desired. Board strip on end to prevent box from slipping. 24 inches high 6-inch base.



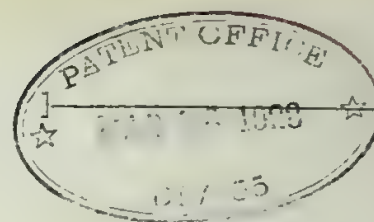
No. 2910 Hat Stands
Made in the following heights:
24-inch.....6-inch base
30-inch.....7-inch base
40-inch.....8-inch base



No. 2919 Pedestal
Pedestal 12 inches high. 6-inch base, 6-inch solid round top.
7" base, 18" high with 8" top.
8" base, 24" high with 9" top.



No. 2903 Tee Stand
Stand made in heights of 12-inch, 18-inch, 24-inch and 30-inch.
12 inches high having 12-inch crossbar top, 5-inch round base.
18 inches high having 5-inch base, 12-inch top.
24 inches high having 6-inch base, 12-inch top.
30 inches high having 7-inch base, 18-inch top.



IT is interesting to note in connection with the Duncan Phyfe Period Design, something of the history that is back of the design itself.

The Duncan Phyfe Period is a pure American design—in every sense of the word.

Duncan Phyfe, the designer, stands alone in the annals of history as our only American furniture designer—he was born in the great 18th Century, famous for being called the age of furniture makers. Duncan Phyfe was born at Loch Fannich, Inverness, Scotland, in 1768.

Phyfe came to America in 1783. His family settled in Albany, where Duncan as a boy when 16 years of age, worked at the cabinet makers' trade. In 1790 he came to New York City; located first at Broad Street in the midst of a district of cabinet makers. Later he changed his location, but finally settled at Partition Street in 1795. His first sale of furniture was to John Jacob Astor. As the City of New York grew, the popularity of Phyfe furniture grew likewise, his reputation extending to adjacent cities. He employed more than a hundred journeymen carpenters in his factories.

The age of Duncan Phyfe was equally distinctive as being one of the most interesting periods of New York History—his work was done in that period of New York History typical of the last of the old Knickerbocker New York (the first quarter of the nineteenth century.)

At this time American History in Art was first being established, principally due to the works of many brilliant men:

Washington Irving, Fitz Green Halleck, Jas. K. Spaulding—were writers alive at this time, and their work helped our country in becoming recognized for the first time in the national literary world.

During the same years the new spirit of enterprise, which was to characterize the century, also occurred. Rapid development of transportation

Duncan Phyfe Period Design

*A pure American design—
in every sense of the word.*

systems took place through the development of steam in river navigation, the building of the Erie Canal, and the continued growth of our merchant marine, Morse invention of the telegraph, etc.

Phyfe's importance to us today is twofold. First—he forms a record of a day which is gone. Second—that he, as an heir to the

great cabinet makers of the 18th century, carried out their noble traditions and found a work which is an example to all modern cabinet makers of the manner in which furniture for contemporary purposes may be used in design.

Phyfe received his craft skill through schooling his design to the work of Hepplewhite and Sheraton and brought into it also the influence of other famous Period Designs, Directoire, Consulate and the early Empire. These influences of design were combined gracefully and successfully with English forms and details with which he was most familiar.

The Metropolitan Museum of Fine Arts collected a very remarkable and complete group of pieces that were typical examples of Duncan Phyfe and placed them on display, where they attracted world-wide attention.

We have been careful to accurately reproduce this Design, as illustrations on these pages show.

Tables, plateaus, bases and standards are pure in their accurate reproduction; hard to imitate, making the fixture another one of distinctive quality.

One of the distinctive characteristics of Phyfe Design is the presence of firm, freehand curves, giving an effect of lightness, yet at the same time adequate support. Notice how typical this is shown in standards of form bases and tables, equal of any design, especially when compared to the fine cabriole legs of the Chippendale Period.

Delicate fluting is marked on pedestals and the cylindrical drums of standards.

Clothing *and* Haberdashery Fixtures

In DUNCAN PHYFE PERIOD DESIGNS *make* Attractive Displays



No. 5218 Shirt Board Displayer
With 8 inch by 16 inch shirt board top, three-way tilting coupling—18 inch high standard.

DUNCAN PHYFE Period Design is one that is out of the ordinary in appearance. It is a design that is distinctively different, having exceptional character and dignified appearance, that assists greatly in presenting merchandise in an unusual manner. It is an exact reproduction of Duncan Phyfe Period which was and is a typically American Period Design, having been developed by Duncan Phyfe in the first quarter of the 19th century, and during a time which connects itself with many classic and historical events in American history.

A Period Design that besides being always correct and pleasing to look at, has the power of holding attention because of the historical significance surrounding and influencing its making. A true Period Design is the work of a master designer and therefore has a character that distinguishes it immediately, making it of value as merchandise is shown from it when on display in the window, for it attracts favorable attention. So Duncan Phyfe Period has been completely adapted in fixtures for haberdashery and clothing stores, display tables, plateaus, coat forms, shirt boards, etc., all being correctly made and usefully practical for displaying merchandise properly and in a manner that makes for complete window settings.



No. 5217 Box Holder Top Displayer

Has a 6-inch square box holder top with three-way coupling. Duncan Phyfe base and standard. 18 inches high.



No. 5219 Collar Stand
Made in regulation heights, 12-inch, 18-inch, 24-inch and 30-inch



No. 5220

No. 5215 Hat Stand

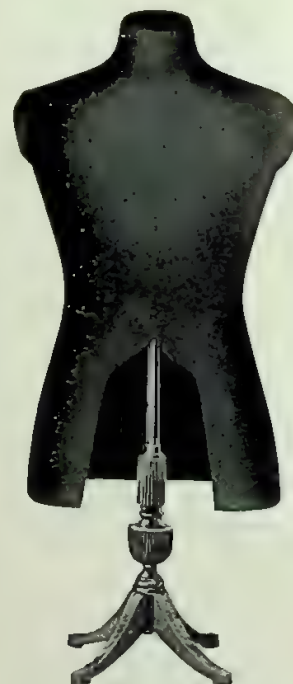
18 inches high.
24 inches high.
30 inches high.

No. 5220 Tee Stand

Made in heights of 12-inch, 18-inch, 24-inch and 30-inch.
12 inches high, having 12-inch cross-bar top.



No. 5215



No. 5212 Coat Form
On 9½" base; 13" wood and 16" metal standard.

[All tops on bases and standards are removable and interchangeable.]

Display Tables *and* Card Holders in DUNCAN PHYFE DESIGN



No. 5223 Table Top

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



No. 5222 Card Holder

A holder upon which the card can be laid out flat. The stand is tilted at the desired angle so the card can be easily read. Dimensions: Top 11 x 16 inches. Base 4 x 9 inches. 12 inches high at back, 6 inches high in front.



No. 5216 Flat Top Displayer

A flat top displayer in Duncan Phyfe base and standard. Top 4 x 8 inches, standing 12 inches high.



No. 5204 Display Pedestal Table

A single post table of Duncan Phyfe design—exceptionally attractive in appearance. It is 24 inches high; has a 10-inch top; leg spread at base, 12 inches.



No. 5202 Duncan Phyfe Display Table

A very exceptional and graceful table of Duncan Phyfe period design, correct in every detail. Top gracefully shaped, giving unusual character to the design and appearance of the completed table.

The table made in two heights:

30 inches.....	16 x 28-inch top
24 inches.....	16 x 28-inch top



No. 5203 Display Plateau

Exceptionally fine looking and useful, of course, to secure desired elevations and merchandise settings for group display in the window. Made in three heights:

8 inches high.....	10 x 18-inch top
12 inches high.....	12 x 24-inch top
18 inches high.....	12 x 24-inch top



No. 5229 Background Screens or Dividers

Duncan Phyfe Period Design Window Screens *or* Dividers

Individual Background Screens are very attractive in appearance, and have the added value (as shown) since they are made individually, of being grouped in position as desired to gain a distinctive background setting. The Screens are made in different heights as specified and designed to conform correctly with Duncan Phyfe Period Design. When desired, the Screens (since they are finished on both sides) can be used as window dividers, and thus have and serve a double purpose for usefulness to bring about many attractive display effects.

Dividers and Screens serve to relieve or brighten up the appearance of the window, adding a touch

of appointment, which succeeds in giving further life and value to the display.

No. 5229. Screen. Made in three heights 36 inches, 48 inches and 60 inches high respectively, and are 18 inches wide over all.

A different shaped card holder that has a neat and interesting appearance, serves for many uses besides presenting the message for your store, since other articles of merchandise can also be displayed from it as desired.



No. 5200 Card Holder

No. 5200. Card Holder. 18 inches high over all with delicate ornamental top turning, 10 inch wide card holder with slotted stand—easel effect.

WITH the ascent of the Dutch sovereigns, William and Mary, to the throne of England in 1688, the life of the "tight little isle" entered into a new and distinctive period. About this time the interests and habits of the English people were undergoing a great change—a change that introduced one of the most picturesque eras of English life and gave rise to a design of household furniture that is notable to this day for its grace and simple dignity—the Period Style now known as William and Mary.

Throughout the Sixteenth and the earlier part of the Seventeenth century, England had waged war almost continuously. But now in the late Seventeenth century, war gave way to the pursuits of peace. The English nobles and their retinues turned from the taking of life to the enjoying of life. Weary of the hardships of campaigns and battlefields, they sought what comfort was offered by their castles and baronial halls. A taste for luxury and ease spread over the country.

Styles were born over night. The ladies affected the most elaborate head-dresses, with tier upon tier of lace, be-ribboned and bowed. Great powdered "periwigs" were worn by the men. Wondrously voluminous skirts of the ladies were matched by the gorgeous, full-skirted coats of the nobles, lavishly embellished at cuffs and lapels with rare laces. But with all the extravagance and richness of dress, the stiff, massive home furnishings of the days that had gone before, were ill-designed to satisfy these new-born desires for ease, comfort and luxury.

So the coming of William and Mary found the country ready for revolution in the styles and designs of its home furniture.

William was a Dutch stadtholder, and Mary his English wife, had spent many years in Holland. Quite naturally the royal couple brought with them to England many of their noble friends—in fact, the higher offices of the new court were largely filled by Hollanders.

In order, probably, to give their new English houses the old familiar atmosphere of their Holland homes, this Dutch nobility imported furniture from Holland by the shipload. The royal court, of course, set the style for the land. The nobility of England, high and low, found the new Dutch designs so much more adapted to their comfort than the earlier and more



William and Mary Period Design Fixtures



In the days of Their
Royal Highnesses,
William and Mary
Sovereigns of England
1688 to 1702

cumbersome English designs, that the old style furniture soon gave way to the new.

English artisans first copied and imitated the Dutch. But while continuing to adapt and borrow freely from imported designs, English originality soon made itself felt in such changes and modifications of forms and detail as fancy and taste dictated. These English designs, based primarily on Dutch models, quickly developed into a distinctive new style—the William and Mary we know today, named for the reigning monarchs.

In all English furniture up to this time, rectangular forms and straight lines had predominated. Curves of any kind seldom found favor except with the carver. Anything in the nature of the curvilinear was studiously avoided. But now with the rise of the William and Mary designs, the austere severity of the preceding period gave way to graceful shaping and easy flowing curves. Proportions and lines of English furniture for the first time assumed grace, lightness, and the elegance of refinement.

Walnut became the fashionable wood, superseding the English Oak of the earlier days—for which reason Walnut is today given the preference, generally, as the most appropriate finish for William and Mary designs.

The distinguishing characteristics of the William and Mary style, in the best designs, are the striking simplicity of line and decoration, the turned furniture leg, which introduced the "inverted bell" or the "trumpet turning," in England, and the curved under-frames and arched tops of cabinets and similar pieces. These under-frames, or "stretchers" of this period were worked into much lighter and more graceful shapes, frequently with turning, where those of the preceding periods were always straight with a tendency to heaviness.

The simplicity of line and decorations of the display fixtures in William and Mary Period design, as shown in this book, are in accord with the spirit of this Style. In form and detail, the design of these fixtures are historically accurate—the turned standards, with the distinctive "inverted bell," the "trumpet turning" and gracefully curved under-framing of the tabourettes, with their light, curving "stretchers," are all true to the best design of the period.

Clothing *and* Haberdashery Fixtures

in WILLIAM *and* MARY PERIOD



No. 1643

No. 1643 Haberdashery Stand

This attractive stand with lattice top for display of ties, hosiery, handkerchiefs, etc., made in 12 and 18-inch heights, 5-inch base, and 24-inch height, 6-inch base. Top spread, 15 inches over all. The lattice top is 15 inches wide and 13½ inches high; 3-inch squares.



No. 1699

No. 1699 Clothing Stand

Made with 8-inch base, 24-inch standard; adjustable standard extension to 40 inches.



No. 1645 Coat Form

Correct model, latest style, black jersey covered. Made in sizes 34, 36 and 38.



No. 1648



No. 1669

No. 1648 Collar Stand

Made with regular William and Mary base and standard. In three heights, 12 and 18 inches, 5-inch base; 24 inches, 6-inch base.

No. 1669 Shirt Displayer

Mounted on a turned wood base and standard of William and Mary design and fitted with a papier mache shirt form covered with white jersey. 7-inch base, 18 or 24-inch standard. Top is adjustable in position by three-way coupling.



No. 1670 Haberdashery Stand

In William and Mary design; 12 inches or 18 inches high, 5-inch base, two 3-inch rings.



No. 1674 Tie Rack

One of the most useful fixtures for the display of men's neckwear. Mounted on an 8-inch base. It is 26 inches over all, and is equipped with a cross bar that holds spaces for nine ties. The bar is 20 inches wide and the spaces are 2 inches apart.



No. 1672 Haberdashery Stand

19 inches high and arms 17 inches wide; having a 6-inch base. Rings 3 inches in diameter.

DECORATIVE

That are Helpful

FEATURES

in Window Display



No. 1697 Card Holder

The card frame is made to hold an oval card 7 x 11 inches. The card is held in place by a slotted back and the frame is so tilted that the card is easily read. It is mounted on a 5-inch base. 17 inches high over all. 11 x 14-inch oval, 6-inch base.



No. 1606 Flower Stand

This style flower stand—all wood turned base—is for use as a decorative feature. A most attractive setting for special window display. It stands 48½ inches high, is on an 11-inch William and Mary base with 40-inch standard. Size of the bowl is 10 inches in diameter, 6¾ inches high.



No. 1653 Artificial Flower Stands

Made in heights as follows:

5-inch base.....	12 inches high
5-inch base.....	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high



No. 1664 Counter Mirror

Made with a 10-inch base, 16-inch standard, 10 x 14-inch oval beveled mirror, with frame made to tilt to any angle desired.



No. 1685—Swinging Card Holder in William and Mary design for window or department use, size of card holder, 7 x 11 inches—on 24-inch standard, 7" base.



No. 1604 Card Holder

A very attractive and desirable card holder. It can be tilted and adjusted at the proper angle to allow easy reading.

This frame stands 15 inches high and has a 7 x 11-inch oval to hold display card. This stand is 10¼ inches wide.

USEFUL DISPLAY FIXTURES

in William and Mary Period Design

[All tops removable and interchangeable.]



No. 1624 Flower Bowl
60 inches high over all. Dimensions of bowl, 9 inches deep, 15 inches in diameter. Base has 15-inch spread.



No. 1698 Millinery Hat Stand
A well balanced and properly proportioned stand made in following heights with round wood turned top:

12" high....5" base	30" high....7" base
18" high....5" base	40" high....8" base
24" high....6" base	50" high....9" base
	60" high....10" base



No. 1673 Tee Stand
This stand is made in heights of 12, 18 and 24 inches. The 12-inch high stand has a 12-inch tee bar while the other two sizes carry an 18-inch cross bar.



No. 1665 Collar Displayer
Made to display five collars, is 32 inches high over all, with an 8-inch base and slotted card holder top.



No. 1637
Shallow bowl. 9 inches in diameter on 36-inch high standard. 8-inch base. Removable top.



No. 1627 Mirror
19 x 32-inch French bevel plate glass.

No. 1627 Console Table
Rounded end, four-legged table. Dimensions of table, 16 inches wide by 46 inches long. 30 inches high.



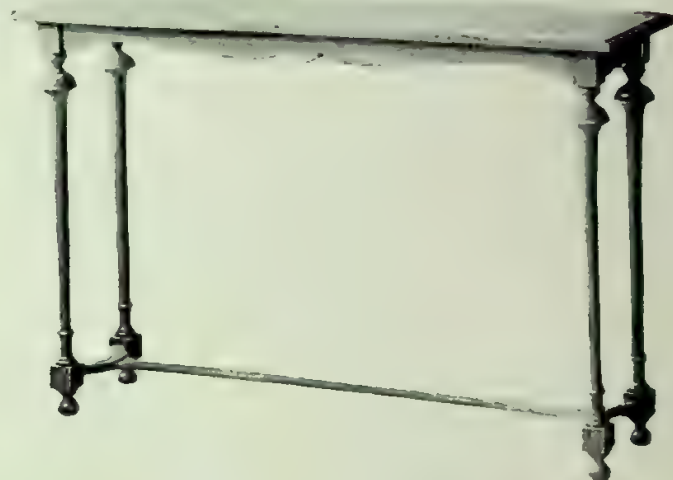
No. 1635
Deep bowl 7 inches in diameter on 36-inch high standard. 8-inch base. Removable top.



No. 1608 Flower Box

A very fine fixture, making it possible to create still greater effects with floral decorations. A flower box in your window gives natural setting to the scene, without over-emphasizing or detracting from the chief purpose of the display—the sale of the merchandise you are showing.

The flower box itself is 8 inches high. The table is 36 inches long. The complete fixture stands 34 inches high over all. The box is a separate part of the table and can be used with the table when desired.



No. 1609 Narrow Top Table

William and Mary design. The table stands 26 inches high, 10 inches wide, 36 inches long. Often a long, narrow top display table is highly desirable for completing the setting of merchandise on display. The narrow top table shown above fulfills such display requirements and is pleasingly designed in William and Mary Period, for this purpose.



No. 1680 Pedestal

These pedestals are lighter in design than No. 1694—a great aid in changing the effect of display. They are made in various standard heights with 12 to 18 inches high with a 6-inch base; 24 inches high with a 7-inch base. 8-inch round wood bevel edge top.



No. 1694 Pedestal

Of perfect grace—fits properly in every display—designed with care, of durable and lasting construction. Made in four sizes—12, 18, 24 and 30 inches. The base on the 12-inch height is 7 inches square, and the top 8 inches in diameter. On the 18, 24 and 30-inch sizes the base is 9 inches, top 11 inches in diameter.

Display Tables *in* William *and* Mary Period Design.

TABLES in different shapes are often desired to secure the effect of an unusual setting in the window, yet having capacity to carry enough display surface so that many small articles can be shown separately for classification as to use, yet in a single group or unit because of their similarity. For this reason the William and Mary tables shown here

have proven to be of value. Upon them displays can be arranged of many kinds of small articles, notions, gift shop novelties, books, haberdashery, shoes, hardware, electrical merchandise, drugs, etc. In fact the tables have use for display of practically every kind of small article that is desired or can be grouped together for unit display.



Individual Tables

Having 9 x 13-inch oval tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 1642 36 inches high
No. 1639 26 inches high
No. 1638 16 inches high



No. 1690

No. 1690 is 30 inches high and the top is 18 inches square.



No. 1689

No. 1689 is 18 inches high and the top measures 16x28 inches.



No. 1603 Window Table

A table in William and Mary period that can be made with an oval top or circular top. It is 12 inches high. Circle 30 inches in diameter; oval 18 x 30 inches.

Plateaus *and* Tables in William *and* Mary Period Design



No. 1671 Display Stand
Made with a 4-inch base, 5-inch top and 8 inches high.



No. 1684 Three-Top Window Table
A table with three tops; oval shape. William and Mary design. Height of sections 16 inches, 26 inches and 36 inches, respectively. Size of ovals are 9 x 13 inches.



No. 1682 Display Stand
This stand is very useful for displaying small articles. The base is 5 inches, 8 inches high and the top an oval slab 9 x 14 inches.



No. 1691 Window Table
This low table is made to harmonize with the above designs and makes a very neat fixture for display purposes. Top 12 x 20 inches, stands 6 inches high over all.



No. 1675 Display Plateau
This plateau is of the William and Mary design. Very useful for the display of small articles. Made in two sizes—8 inches high with a 10 x 18 inch oval top and 24 inches high with a 12 x 24-inch oval top.

Tables *with* Ample Flat Top Surface *for* Display Purposes



No. 1659

No. 1659—Console type display tables in William and Mary design. Back table, 32 inches high, top, 16 x 48 inches. Front table, 16 inches high; top, 10 x 48 inches.

No. 1607—William and Mary 4-top table. Height of back table, 32 inches; top, 12 x 48 inches. Height of center table, 22 inches; top is 10 x 19½ inches. Height of front low tables, 12 inches; top, 8 x 11 inches.



No. 1607

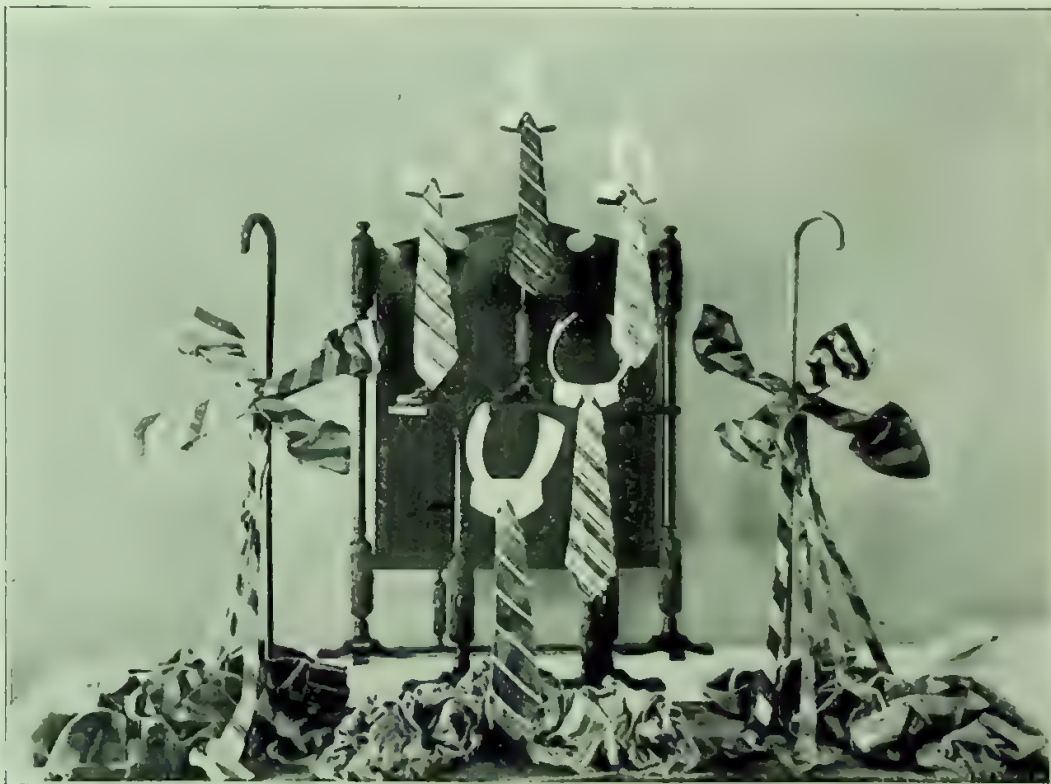
Screens *and* Dividers *are* Always Useful *and* Practical

BACKGROUND settings can be greatly improved in appearance by the use of individual screens, which have the advantage of being placed in position at any point, whenever desired in the window to back up a setting of merchandise or relieve the background whenever it is desired to make a change in its appearance, not necessitating a complete alteration of the background itself. They save much extra work or planning for

bringing about the effect of a complete change at much smaller expense than entirely new background material.

Dividers are always popular to place between merchandise of different character, causing a division that is pleasing in character but yet completing the window when viewed as a whole.

Each divider or screen can be made or adapted to any style of Period Design.



A Display by L. Lentz

Showing how a divider can be used to very excellent advantage, to form a background for merchandise.

The divider, therefore, has an extra use, not only for its original purpose—to divide space in

windows in order to keep different classes of merchandise separate and still make the window harmonious as a whole, but also serves as a good background as well, by focusing attention on the central portion of the display.

Further Fixture Appointments

IN

William and Mary Period Designs

The adaptation of William and Mary Period Design for Window Fixtures is especially interesting. Many suggestions are shown here—each fixture has a use in the window for assisting with the production of a pleasing display of merchandise.



No. 1628
Cut Screen or Divider
26" wide, 42" high.

Cut-out screens or dividers are useful where a lightened or more open appearance of the window is desired and still serve as separators or background settings for merchandise on display.



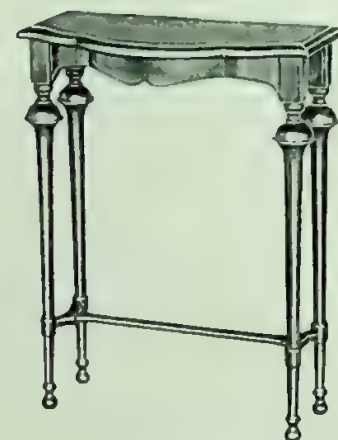
No. 1630
William and Mary Divider
with dainty turned post columns—
42" wide by 36" high.



No. 1631
Console Plateau—A plateau
with half shaped top, 12" x 30"—
24" high.



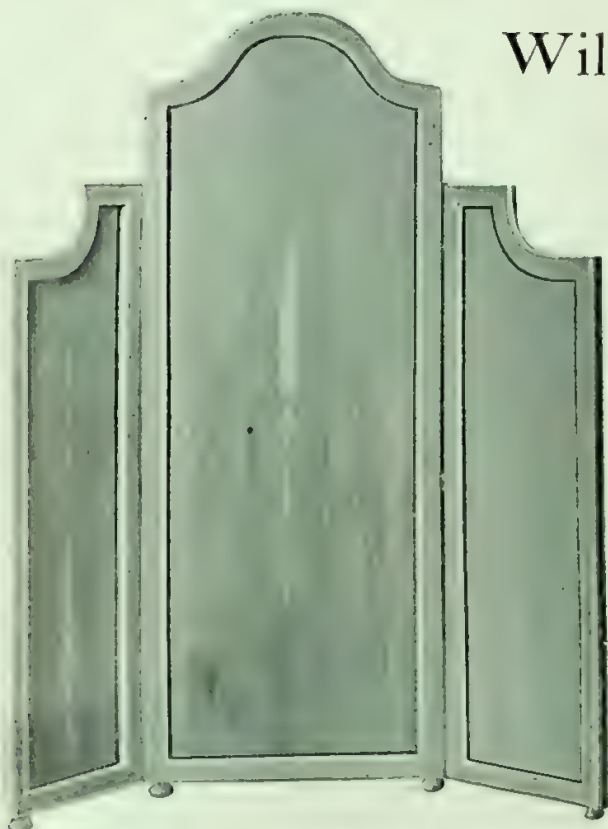
No. 1629
Half Top Table—A three-legged
table in William and Mary design,
with half circular top, 18" radius,
36" wide at back of table.



No. 1633
Console Table—Small type con-
sole table, shaped half top. Straight
back edge. Made in two sizes:
10" x 18" tops, 24" high.
12" x 24" top—30" high.

William and Mary Period Design

Screens and Dividers



No. 1662



William and Mary Divider

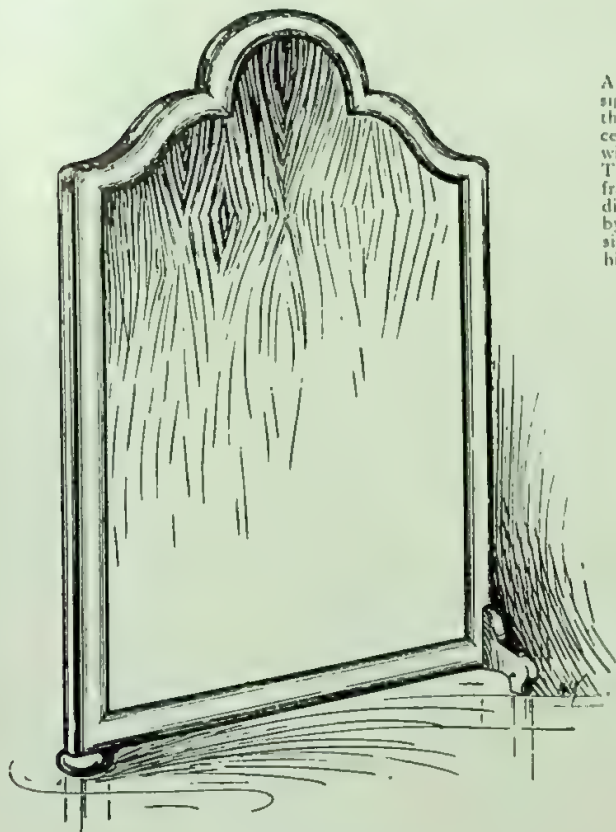
No. 1661

36" high, 42" wide

No. 1662 Window Screen

A window screen of correct William and Mary design. It possesses distinctive character and is therefore excellent for background settings. The center frame is 24 x 66 inches high over all; wings are 16 x 52 inches.

The panels are of wood, finished to match the frame. It is easy to remove the panel; a new and different effect can thus be obtained when desired by covering the panels with any material. The side wings are attached to the center frame by hinges that are invisible. This allows the wings to be swung in any angle.



No. 1663

No. 1663 Window Divider

The regular size of these window dividers is 36 inches long and 42 inches high. The panel in this divider is not removable but is made of the same material as the frame. Finished on both sides.

Overcrowding the window distracts attention; window dividers concentrate attention. They allow the display of a variety of lines in the same window without distracting attention from another.

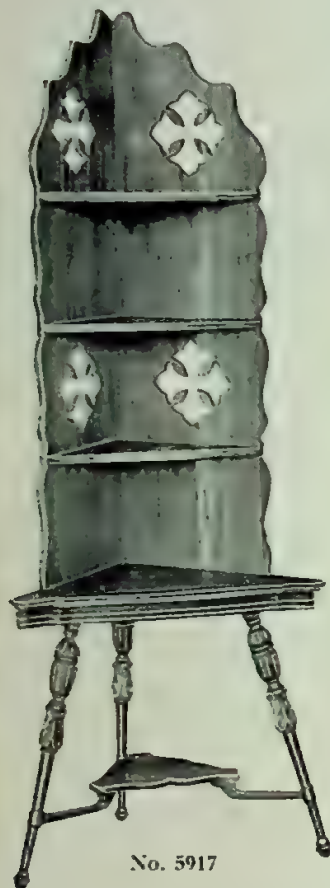
No. 1651 William and Mary Cane Background Screen

A screen of exceptional design, splendid for background purposes. It stands 30 inches wide, 66 inches high over all. Cane panel, supported by feet 8 inches wide. Feet made of 1 1/4-inch stock. Correct period carving ornamenting the screen.



No. 1651

"What-nots" for Window Displays



No. 5917

What-not Corner Displayer
Adapted to Italian Renaissance
(Florentine) Design
70" high over all, 28" wide; triangular table top, 2" high from floor.

Satisfy the present vogue in demand for something different and unique, upon which merchandise can be shown still more attractively in the allotted display space.

Shown here are several styles of old-fashioned "what-nots" and hanging book shelves adapted for window display use. Finished in any color of wood you may select in accordance with your display requirements. Lacquer finishes in red, black, and green, (or combinations to suit your taste,) are very much in vogue.



No. 1519—24" high overall, with three shelves, 3½" x 12", 5½" x 18", 7" x 24", respectively.



No. 1632

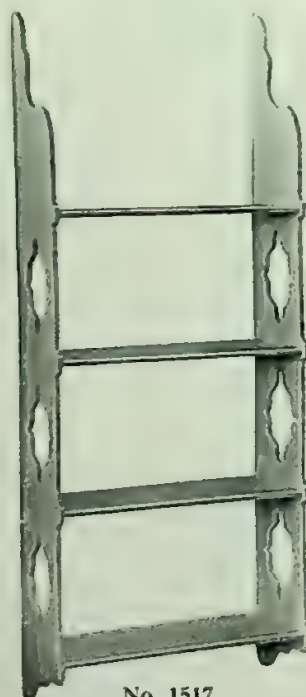
What-not Displayer
William & Mary Period Design
72" high, 24" wide, with four 9 x 20" shelves.
Table, 13 x 24" top, 18" high.

Hanging Shelf Displayers



No. 1518

27" high, 18" wide, with three shelves, 7" deep.



No. 1517

60" high, 24" wide, with four shelves, 9" deep.



No. 1644

William & Mary Period Design
18" wide—37" high, overall. Two shelves 8½" deep, with lower shelf, 5" deep.

FOR rare charm and simplicity, the Adam, with its classical beauty of line and proportion, is today considered the foremost of all English styles of design.

The style takes its name from Robert Adam, one of the greatest English architects of all time, who gave his attention to the details of designing household furniture to insure a harmony of interiors with the beauty of his distinctive, classical architecture.

As a young man, Robert Adam spent three years, between 1750 and 1754, studying the remains of Roman architecture in Italy. The influence of these studies is clearly apparent in the style that bears his name. It is the most signal triumph of the Adam genius, however, that he was able to so mold and adapt classical models as to create a new style of rare beauty and distinction.

Early recognition was given to the genius of this young Englishman upon his return from Italy. As early as 1762 he was made sole architect to the king, and from this time on was recognized as England's greatest architect of his day.

A number of notable English buildings still standing were conceived and built by Robert Adam, with the assistance of his brother, James. At the height of their career, the two brothers were called upon to design and build entire blocks and whole streets in London.

In their later years, however, the Brothers Adam devoted themselves almost exclusively to the designing and construction of the county seats and great manors for England's aristocracy.

It was the view of Robert Adam that the architect was intimately concerned with the furniture and decorations of a building as well as with its form and construction. This view he carried out with astonishing success. No detail was too small to receive his attention. In an Adam house, from facade to fire irons, from chimney to carpet, everything originated in the same order of ideas. Thus, to this day, an Adam drawing room is to England what a Louis Seize is to French art.

To this detailed attention given by these two brother architects to the designing of the interior furnishings of many now famous old English country houses, is attributed that classic revival in furniture designing in England which later was carried on by such masters as Sheraton and Hepplewhite. Down to this period, carving was the dominating feature for English furniture styles. But from this time on the wood worker declined in importance, and the influence of the grace-



Adam Period Design Fixtures

In the classical times
of the Brothers Adam
1760 - 1792

ful simplicity of Adam design is clearly apparent in the development of all later styles.

Furniture of the Adam style, though based chiefly on the Old Greek and Roman beauty of proportion and line, is suggestive less of grandeur than of dainty grace. In feeling, the style is exceptionally refined and restrained, always light and dainty in its touch, to harmonize with the spirit of the Adam room.

In their furniture, as in their architectural work, the classic line and atmosphere are of course the dominating characteristics of Adam style. The Adam leg is usually square, always tapered, and customarily fluted—a design to which English artisans gave greatest charm and vitality. The Adam fluting is one of the predominating Adam style characteristics. This delicate fluting, common to Adam legs and front and sides of tables, is an essential part of the distinctive Adam decorative motif, which, as much as proportion of line and form, give the Adam style its classical feeling.

This decorative motif unmistakably distinguishes the Adam style from all others. The details are based on the study of classical antique detail, found by Robert Adam in the buried cities of Pompeii and Herculaneum. These decorations, though sometimes carved, were usually of composition ornament, applied to the wood in low relief.

Accompanying the classical molding and delicate fluting in the true Adam design, is found the Grecian urn or Cinerary vase peculiar to this style. Rosettes and draped festoons of honeysuckle or acanthus leafage were familiar Adam devices. The fanlike ornament also continually appears and reappears in all Adam designs. Small floral pinnacles and drops of husks likewise are frequently found in Adam embellishments. Drapery, when used, customarily appears in shape of folds draped across rosettes or over drawer pulls. Lamb tails also frequently were used.

Mahogany was the principal wood sponsored by the Brothers Adam both for their furniture and doors. Beautiful exotic inlays came into some favor during the later period of the Adam influence, and painting also was used to emphasize decorations in some instances.

In the Adam style display fixtures shown in this book, will be noted the characteristics of Adam Style as detailed above. In spirit as well as in line, proportion and detail, these fixtures are historically true to the best examples of the Adam Style.

Display Fixtures *in* Adam Period Design Make Practical Men Store Windows



2538

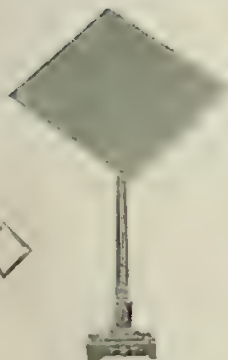
No. 2538 Lattice Top Stand

This stand can be used in a great many ways for the display of any article of merchandise that can be properly draped for display. Made in 18 and 24 inch standard, 6-inch base.

No. 2536 Shirt Displayer

The top of this stand is a 12 x 12-inch board made with three-way coupling, and mounted on 18-inch high standard with 7-inch base.

7-inch base, 24-inch standard.
8 x 16-inch oblong top if desired.



2536



No. 2545 Coat and Vest Form
A black jersey or sateen covered form. In standard sizes, 34, 36 and 38. Latest model for men's wear. It is mounted on 9-inch base, with 13-inch wood standard and $\frac{3}{8}$ -inch round metal standard 16 inches. Form adjustable on standard.

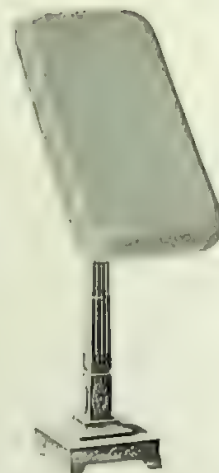
Overcoat base and standard—9 inch base, with 18 inch wood standard and 24 x $\frac{3}{4}$ inch round metal rod.



2599

No. 2599 Clothing Stand An overcoat drape stand.

Made on 8-inch base. 24-inch standard; adjustable extension to 40 inches, coat peg top.



2568

No. 2568 Papier Mache Shirt Board

Board 8 x 15 inches. All papier mache, jersey cover. Easy to put pins in any place. Turned-over edge. Assists in draping of shirtings when placed on board. Equipped with three-way coupling and can be adjusted to any convenient angle. Adam Design Base and Standard.

7-inch base, 18-inch standard
7-inch base, 24-inch standard



No. 2500 Collar Stand

A correctly proportioned standard in Adam Period design.
12 inches high with 5-inch base.
18 inches high with 5-inch base.
24 inches high with 6-inch base.

Adam Period Costumer and Chairs

*Correct in
Design*

*Useful in
Display*

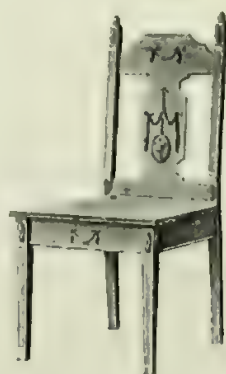
Garment Costumers Make Many Sales

For they save much time in selection. They serve to invite second inspection of garments that often makes their sale. They keep the selected garments before the customer's eye and save a second rehandling of stock. They save time, for they make it twice as easy to return stock to its proper rack.



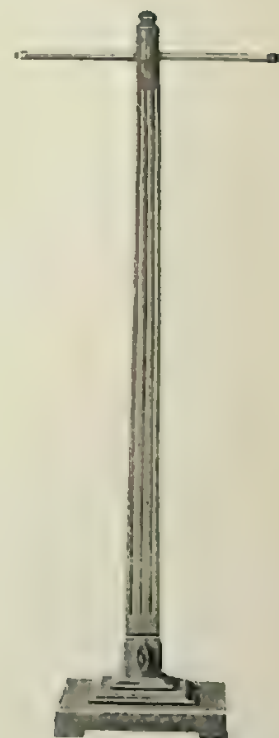
No. 2507 Display Chair

This Adam Period Design display chair is 6 feet high over all with 18-inch legs. A chair of correct Adam Design that will meet all the requirements necessary for complete and attractive display.



No. 2571 Adam Design Chair

Back 22 inches, 18 inches high to seat, 17 x 21-inch seat, 40 inches high over all. A good chair for the clothing store window.



No. 2566 Adam Design
Costumer

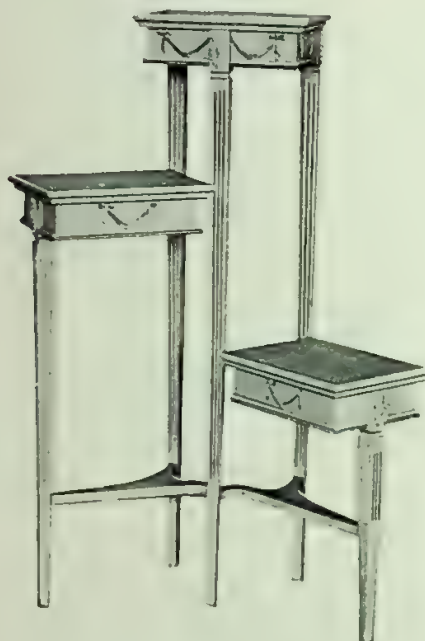
Costumers are highly suitable and practical for floor use in ready-to-wear departments. 66 inches high to cross arm. 16-inch base, 24-inch spread of metal side bar, holding 20 to 24 garments each. Extra hook for customer's wraps. Finish in any color you desire.

Three Top, Individual Tables *and* Card Holders *in* Adam Period Design



No. 2520 Card Holder

Made to take 7 x 11-inch card, mounted on a 5-inch base. 6-inch base 11 x 14 inches. 14 inches high over all. Slip in back card holder, no catches.



No. 2517 Three-Top Table

A graceful table in Adam Period with 8 x 11-inch oblong tops. Heights of tops are 16, 26 and 36 inches high, respectively. 24-inch spread at legs.



No. 2523 Card Holder

This card holder is 6 inches high and grooved into a 3½ x 4½-inch base.



Individual Tables

Having 8 x 11-inch oblong tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 2563 36 inches high
No. 2564 26 inches high
No. 2565 16 inches high



2501

No. 2501 Hat Stand

Made in the following standard heights:

12 inches high.....	5-inch base
18 inches high.....	5-inch base
24 inches high.....	6-inch base
30 inches high.....	7-inch base
36 inches high.....	7-inch base
40 inches high.....	8-inch base
50 inches high.....	9-inch base
60 inches high.....	10-inch base

Most effective in its use in the display of millinery. All tops made interchangeable.



No. 2504 Drapery Tee Stand

This very neat and attractive stand is used wherever a tee stand can be used. The top (removable) is made 12 or 18 inches wide and mounted on different size standards. Standard 12, 18 and 24-inch. 12-inch standard has 5-inch base, 18-inch standard has 5-inch base, 24-inch standard has 6-inch base.

Top interchangeable.

Convenient Sizes *and* Heights *in* Plateaus *and* Pedestals

Flat top display surfaces are roomy. Merchandise can be arranged in an attractive manner on them and fixtures, being made in different heights, give added interest to window, since changes in elevations give life to the window.



No. 2519 Plateau

A narrow display plateau with rectangular top, made in three heights:

10 x 18 top..... 8 inches high
12 x 24 top..... 12 inches high
12 x 24 top..... 18 inches high

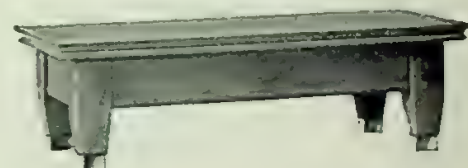


No. 2511 Flat Top Display Stand

A flat top displayer useful for showing small articles and made with tops square or oblong shape. The illustration shows a 12-inch stand with 5 x 5-inch square top. 4 x 8-inch top can be had if desired and specified.

Made in three sizes—12, 18 and 24 inches.

12-inch standard..... 5-inch base
18-inch standard..... 5-inch base
24-inch standard..... 6-inch base



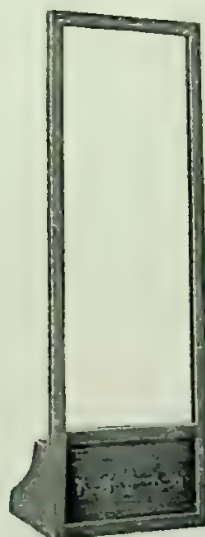
No. 2518 Tabourette

To harmonize in the Adam Design with 18-inch and 30-inch tables. The table is 6 inches high and has a 12 x 20-inch top.



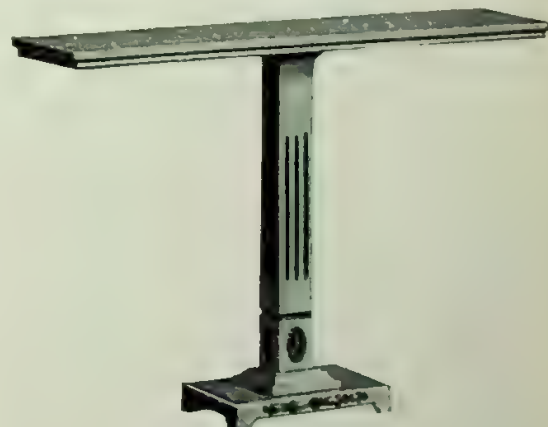
No. 2512 Narrow Top Display Stand

A very special type of display pedestal, with narrow top and base. Equipped with a 6 x 12-inch top, is 12 inches high and on a 4 x 6-inch Adam base.



No. 2581 Card Holder

11 x 28 card size. Tilted angle for proper reading.



No. 2509 Narrow Top Display Stand

A very special type of display pedestal, with narrow top and base. Has a 6 x 18-inch top and is 18 inches high on 5 x 9-inch Adam base.

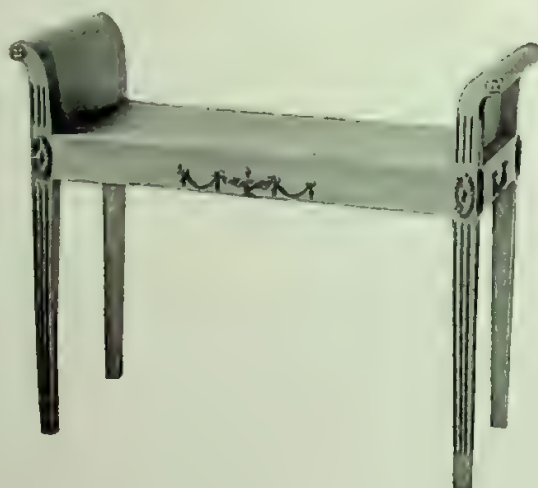
Flat Tops *form* Display Surfaces

Upon Which Merchandise
can be Attractively Displayed



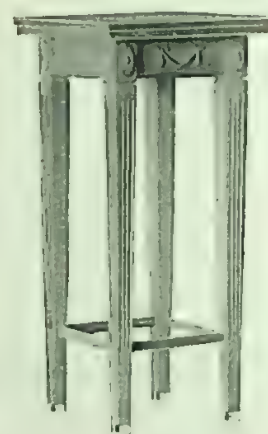
No. 2505 Tabourette

This Adam design tabourette shows the design of the Adam Period to its best advantage. It is made 18 inches high, is 16 x 28 inches long on top.



No. 2515 Bench

A well made and accurately designed bench. It stands 25 inches high over all. Measures 19 inches from top of seat to floor. The seat itself is 16 inches wide, 28 inches long, with arms 6 inches high above seat.



No. 2525 Tabourette

Made strictly in the Adam design. 30 inches high, 14 x 14 inches on top.



No. 2510 Pedestal

This Pedestal made very substantially, with tops and standards in proportion. The pedestal is made in heights of 12, 18 and 24 inches with the 8-inch base and a 10 x 10-inch top; also in heights of 30 and 36 inches with a 12 x 12-inch top, 10-inch base. The size of the standard supporting this pedestal is 2½ inches square.



No. 2580 Pedestal

A light weight Pedestal made in four heights—8, 12, 18 and 24 inches.
8 inches high, 4-inch base, 5 x 5-inch top
12 inches high, 5-inch base, 6 x 6-inch top
18 inches high, 5-inch base, 6 x 6-inch top
24 inches high, 6-inch base, 7 x 7-inch top
The standard supporting this pedestal is 1¾ inches square.

Adam Period Design *for* Effective Window Displays

DIVIDERS

Segregate
Different Classes
of Merchandise
in the Window,
But Keep
Uniform Display



No. 2540

SCREENS

Make
Backgrounds
for Attractive
Merchandise
Display



Adam
No. 2574

No. 2540 Screen or Background
Is made 66 inches high over all with center 24 inches wide, wings 16 x 56 inches, and made to swing on the center frame by invisible hinges. Removable center panel.

No. 2530 Window Divider
We make this window divider in two ways having the same design but with single or double panels. It is 42 inches high over all, and 36 inches wide when made with a single panel 1½ inches thick. Also made with a double panel 3 inches thick.

No. 2574 Window Divider
A Cutout back divider 28 inches by 32 inches high.



No. 2530

Useful *and* Attractive Displayers



No. 2513 Three-Top Displayer

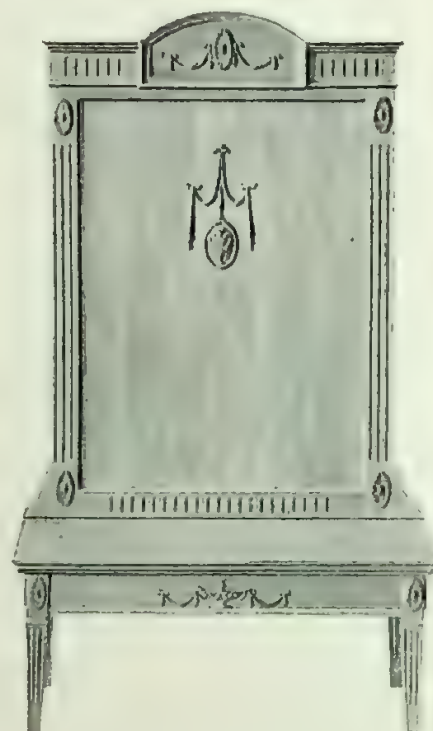
A useful fixture for the Haberdashery window trim. With it many pleasing group displays can be arranged, as it is especially useful for the display of small articles, presenting them for instant customer attention.

Each oval measures 8 x 12 inches and is made with a raised rim, thus allowing smaller articles to be arranged for display without danger of their slipping or falling from place. The complete spread of the plates is 28 inches over all and the fixture as shown stands 24 inches high. The fixture is placed upon a 7-inch weighted base.

in

ADAM
PERIOD

Design



No. 2516 Tabourette
With Background Attached

Handy for unit trims or dignified and interesting presentations of exceptional merchandise. The table is 16 x 28 inches, 12 inches high from floor. Center panel securely held in position, being 24 x 36 inches. Allow 2 inches wide for frame, with 20-inch removable panel.

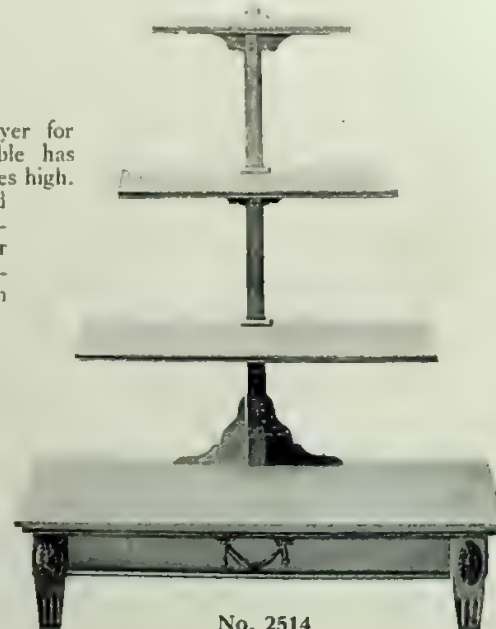


No. 2573 Box Holder Top Stands

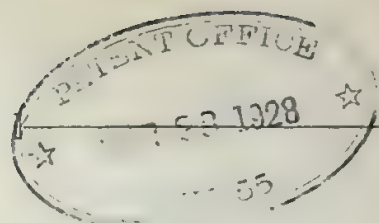
A stand with top useful for displaying merchandise from boxes, when desired. Has a 3-way adjustable coupling. Standard 18 inches high with 4-inch square top. 24 inches high with 4 x 6-inch top. 36 inches high with 4 x 8-inch top (two-peg top).

No. 2514 Shelf Stand

Designed to be a useful displayer for small specialties. The low table has a 12 x 24-inch top and is 6 inches high. The standard is perfectly equipped with three adjustable shelves, making fixture 30½ inches high over all. Top shelf, 5 x 10 inches. Middle shelf, 7 x 14 inches. Bottom shelf, 9 x 18 inches.



No. 2514



WITHIN the brief twelve years' reign of "Good Queen Anne," home furniture in England multiplied with astonishing rapidity.

"Small talk" and the social arts dominated English life of this day to a degree never afterwards equalled. "Coffee houses" sprang up at every hand—and filled with gallants who met to gossip over the latest scandal and fashions. Stimulated, perhaps, by the often brilliant and witty talk of the "coffee house" circles, writing sprang into favor as a social art, and of course writing desks and "escritoirs" came suddenly to be necessary furnishings of every fashionable home. As English trade expanded with China, tea drinking, too, became the vogue of the moment and the excuse for the picturesque afternoon gatherings of the ladies and the dandies of the day. This newly fashionable custom gave occasion for the introduction of a great variety of small tables, the like of which had never before been known. These new pieces of furniture, designed to meet the new needs of social life, were termed "tea tables"—and as such have continued to the present.

The Oriental trade also made itself felt in another fashion of the day—in the fad of collecting Chinese porcelains and pottery, which swept the country, including among its devotees even the most sedate statesmen and the greatest generals of the times. Quite naturally these collections of dragon-decorated teapots and such, required receptacles that would house them safely and at the same time display their weird beauties—and the china cabinet, introduced by this obvious need of fashion, took an established place among the many new furnishings.

In like manner other fashions and changing customs of this period added steadily, piece by piece, to the necessary furnishings of the fashionable home. Each of these new articles of comfort or convenience increased measurably the importance of the part played by furniture, and its design, in the life of the people, not alone of Queen Anne's time, but for all times after as well.

Thus, it was no longer considered fashionable for gentle folk to gather for their meals at the bare, oaken refectory tables of the early English days—table linen and tableware became an essential of household equipment; and chests of drawers, the "high boys" and "low boys" of period designs, came into style for linen and tableware receptacles.



Queen Anne Period Design Fixtures



In the reign of "Good
Queen Anne" of England
1702-1714

The extravagant fashions in the dress of the day called for new furniture to meet the needs of ladies and beaux alike—there must be mirrors above tables before which both ladies and dandies could stand hours in completing their elaborate toilets; voluminous closets and "wardrobes" were required to house the gorgeous costumes imposed by the mode.

These fashions in the dress of the Queen Anne period were not unlike those of the reign of William and Mary, the preceding sovereigns. As furniture of all periods is bound to reflect closely the fashions of the times, it is not surprising to find in the design of the new furnishings of the Queen Anne period many points in common with that of William and Mary. However, English artisans and designers in the reign of Queen Anne steadily drew away from those William and Mary style points of marked Dutch derivation. The later Queen Anne period designs show distinct departures from the preceding period and are considered more truly English in all points of design.

The "cabriole" leg is the most conspicuous style point which unmistakably distinguishes Queen Anne design from that of the period immediately preceding. This bowed-out form of leg had been used for centuries by the Chinese, from whom it was borrowed by the French—and the English designers of the time adapted probably as much from the French as from the specimen of Chinese furniture then being imported by Oriental traders. It is a distinct characteristic, not only of Queen Anne chairs, but of all Queen Anne furniture legs.

Walnut was the principal wood used for Queen Anne furniture, though Mahogany was introduced into England about this time. The latter wood, however, was still regarded much in the light of a curiosity and did not achieve general recognition until later in the Eighteenth century, when its possibilities had been developed and demonstrated by such master designers as Chippendale, the Brothers Adam, Hepplewhite and Sheraton.

The display fixtures now offered by this company in the Queen Anne style, as illustrated in this book, are representative of the spirit of the designs of these early times, and in form and detail are historically true to the Queen Anne Style.

Queen Anne Fixtures *for* Men's Wear

Lend Attractive Dignity
to the Display



No. 1887 Coat and Vest Form

Our latest style (black jersey or sateen covered) coat form on Queen Anne wood base. 9-inch base, 13-inch wood, and 16-inch, $\frac{5}{8}$ -inch round metal standard. Adjustable on standard. Coat form in sizes 34, 36 and 38.

Overcoat base and standard—18 inch wood part, 24 x $\frac{5}{8}$ inch round metal standard, 42 inches overall.



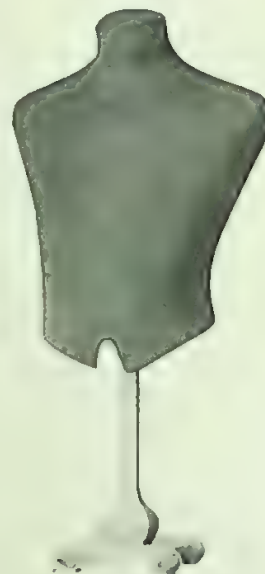
No. 1811 Clothing Stand

A stand for draping overcoats. Having an 8 inch Queen Anne base, 24 inch standard, adjustable to 40 inches.



No. 1802 Collar Stand

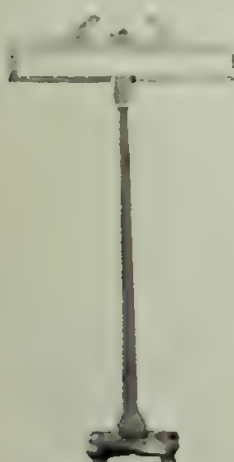
This collar stand is made in three heights with base and standard in proportion. 12-inch stand has a 5-inch base. 18 and 24-inch stands have a 6-inch base.



No. 1844 Vest Form

This form is modeled to take the latest design vest; mounted on 8-inch base and 13-inch wood, and 16-inch, $\frac{5}{8}$ -inch round metal standard.

Form adjustable on standard.



No. 1804 Drapery Stand

The top of this stand is very cleverly designed, having the Queen Anne design worked into the tee stand. Made in three heights—12 and 18-inch standards have 5-inch base, and 24-inch has a 6-inch base.



No. 1898 Hat Stand

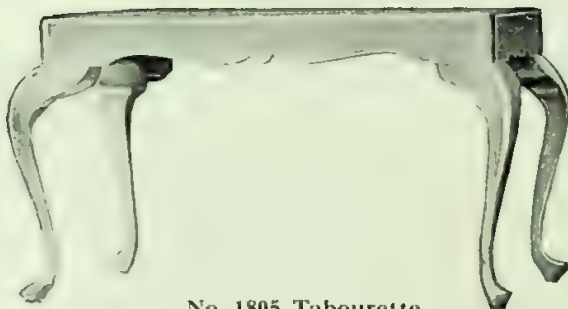
A display stand for hats that is correctly proportioned. Made in the following heights: 12, 18, 24, 30, 36, 40, 50 and 60 inches. 12 and 18-inch stands have a 5-inch base. 24-inch has a 6-inch base. 30 and 36-inch have 7-inch bases. 40-inch an 8-inch base; 50 a 9-inch base, and 60 a 10-inch base.



No. 1836 Shirt Displayer

This shirt displayer is a board 8 x 16 inches, connected to the standard by a three-way wood coupling, so it can be tilted to any angle; mounted on a 7-inch base and 18 or 24-inch standard.

Graceful Queen Anne Tables *and* Flat Top Displayers



No. 1805 Tabourette

In this tabourette the graceful cabriole leg and table top of the Queen Anne are strongly featured; 18 inches high over all and the top is 16 x 28 inches.



No. 1880 Pedestal

This style of pedestal has been designed in just the right proportions to bring out the beautiful characteristics of the Queen Anne period, which is furnished in three heights—12, 18 and 24 inches. 12-inch height has a 7-inch base and 8-inch top. 18 and 24-inch heights have an 8-inch base and 9-inch top.



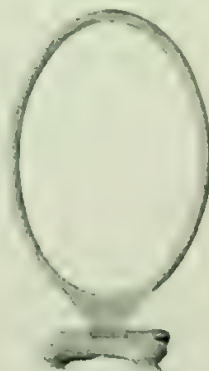
No. 1825 Tabourette

Among the many points of the Queen Anne design, the cabriole leg and the graceful table tops were very strong features, and this tabourette shows them to the best advantage. It is 30 inches high over all and the top is 18 x 18 inches.



No. 1816 Three-Top Table

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



No. 1897 Card Holder

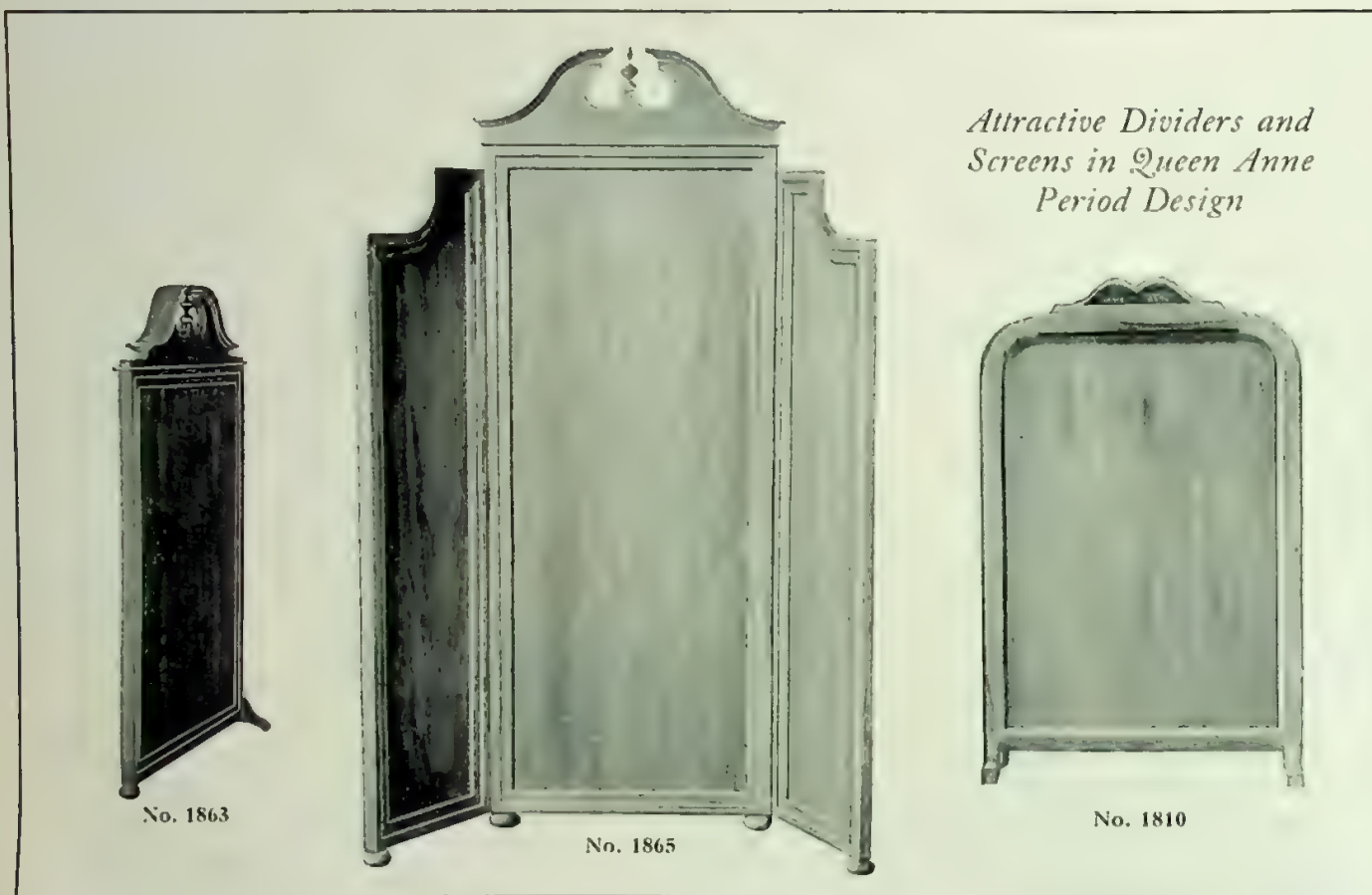
The frame will hold an oval card 7 x 11 inches, and is mounted on a 5-inch base. 19 inches over all.



No. 1812 Queen Anne Plateau

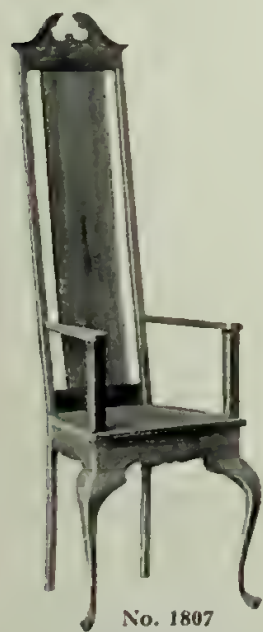
Note bar underneath to assist with arrangement of plush draping when required. Made as follows:

18 inches high, 12 x 24-inch oval top.
12 inches high, 12 x 24-inch oval top.
8 inches high, 10 x 18-inch oval top.



*Attractive Dividers and
Screens in Queen Anne
Period Design*

Queen Anne Period Design *for* Display Fixtures



No. 1807
Display Chair

No. 1810 Queen Anne Divider

A handy and useful divider and small sized unit background screen combined. Design in Queen Anne period. It measures 26 inches wide, 42 inches high. Solid panel, single thickness. Finished on both sides. A very neat divider for store windows.

No. 1865 Screen

This screen or background of the Queen Anne design is 5 feet 6 inches high over all. The center frame is 24 inches wide and the wings are 16 inches wide and 56 inches high; made to swing on center frame by individual hinges. Panels are removable if desired.

No. 1863 Divider.

This divider of the Queen Anne design is 50 inches high over all; the frame is 36 inches wide and 42 inches high.

No. 1807 Queen Anne Display Chair.

Excellent for draping purposes and in exact harmony with Queen Anne period. The chair is 6 feet high, and 18 inches high at seat.

Italian Renaissance Period Fixtures

The Tuscany Design

AT the time of Renaissance no sharp line was drawn between arts and craftsmen. The builder who built the house also provided for its furnishings, the sculptor began his career as a stonemason or gold-smith, and famous artists have even painted furniture. Nevertheless there were specialists in intarsia-making and wood-carving of great renown, and more especially artist-painters of chests. But the influence of famous artists on the build and decoration of the furniture is beyond question. This is true especially of Giuliano da Maiano and Michelangelo. It was exactly this latter many-sided artist whose wish it was to be only a sculptor, who gave so much impulse to the art of furniture-making. He designed the book-shelves and chairs in Lorenzo da Medici's library, the austere profiles of many chests calling up reminiscences of strong metal coffers may be traced to his influence and probably the fantastic masks which played so great a role during the XVIth century, as also other figural motives, owe their origin to him. The Uffizi Gallery in Florence, the British Museum in London, and other art collections contain numerous designs for furniture by his contemporaries and successors, famous artists having more especially made designs for chests with figural reliefs.

The enormous importance of such close connection between artists and craftsmen and their joint work is above all question. The artist intimate with the work of the craftsman understood and appreciated the value of good work and designed objects corresponding to the material out of which they were to be formed, while the craftsman received new impulse from the artist which led him to perform his utmost. In this way expression was immediately given to the new ideas, there was no going back from them; and the culture of the home during the Renaissance acquired that harmony corresponding to the intrinsic grandeur of this great age.

The way in which a people lives has at all times influenced decisively the decoration of the home. The manner of living among the burghers in Italy is much more simple than that of people of the same social standing in the north; the palaces of the patricians are furnished more with a view to ceremony than comfort.

This is the case now as it was in the XVth and XVIth centuries. Of a like importance for the deco-

ration of the interiors was the feeling for style among the Italians of the Renaissance. They avoided everything pertaining to the vague in forms and mere outlines in architecture, sculpture, and painting; and in the same way as in the treatment of bronze and marble, they always sought to characterize definite gestures and reflex movements and to arrange the groups of figures in their frescoes so that the whole representation could be grasped at once, and in the arrangement of the interiors they felt that each object must stand out clear and precise and that the whole effect should be one of architectural severity.

This we gather from pictures of interiors, also from single pieces of furniture handed down to us. Entire suites of furniture of this period have not been preserved. In this respect the predilection for stone or related materials is a characteristic. It was used for fillings, the walls were seldom covered entirely with wood panelling like they were on the bordering districts of Italy and the other side of the Alps and what is more important, much of the woodwork and furniture are free imitations of the forms used in stone architecture.

As a rule the floors (pavimento) of the ceremonial apartments were paved with chequered flags, often separated by narrow longitudinal and lateral stripes. Far less restful in effect were the bright colored cube mosaics which, influenced by the work of the middle ages, were frequently favored in Rome even in the XVth century. In the house of the burghers burnt brick floors were everywhere prevalent. Generally these were in natural colors, rough, sometimes ribbed, square or of lozenge shape. Where a rich effect was desired, they were glazed over yellow, green, white and red and arranged in checkers like the marble flagged floors. Finally in the second half of the XVth century tiles painted in geometrical or heraldic patterns came into vogue. These were often so arranged as to resemble oriental woven stuffs. Some of a charming Renaissance design (grotesque) made in Siena, now scattered in various collections, originally formed parts of the richly patterned floor of the Palazzo Piccolomini. Such tiles were made in the workshops in Montepulciano and in those of Della Robbia in Florence. From the latter came the tiles for the papal rooms (Stanze) and the Loggia of the Vatican. It was sought to establish harmony in coloring, though not in design, with the other decorative work of the room.

Renaissance Designs *for* Showing Men's Wear

THE Italian Renaissance is a period in history noteworthy for extremely interesting and artistic design. After several decades of confinement or suppression of spirits, the complete removal of the dismal influence was readily reflected in the spritely art of the new 16th Century Design. The massive and somber architecture of the previous years was brightened and changed to reflect more of the cheerful modes of the day.

The true spirit of Italian Design is one of lasting qualities, and in adapting fixtures from the design

of this period all details have been carefully worked out and applied to make a real fine looking fixture.

Simple, beautiful in form, characteristic, however, with its excessive ornamentation and massive colonnade supports. A truly pleasing design. It is interesting to note the base of the fixture, which has been finely designed and made to represent one of the most noticeable style points of Italian Renaissance design, a characteristic in design that always marks the Italian Period.



No. 5511 Coat Form

In correct sizes—34, 36 and 38
Black jersey covered.

9-inch base, 13-inch standard
wood part with 16-inch $\frac{5}{8}$ -inch
round metal tubing upon which
the form is adjustable.

No. 5510 Collar Stand

Standards 12, 18, 24 and 30
inches high respectively.



No. 5514

No. 5514 Pedestals

Made in various heights with carefully proportioned standards for base and height.

8, 12, 18, 24 and 30 inches respectively.

7" base, 8" top, 12" high
8" base, 10" top, 18" high
10" base, 12" top, 24" high
10" base, 12" top, 30" high



No. 5514



No. 5518 Console Table

46 inches long, 16 inches wide,
36 inches high.



No. 5509 Flat Top Displayer

With 4 x 8-inch flat top. 12, 18 and 24 inches high respectively. All tops are removable and interchangeable. Shirt boards, rectangular shape, 8 x 16 inches. Box easel tops 5 x 8 inches. T Bar Tops, 12 and 18 inches wide.



No. 5526 Board Top Neckwear Displayer

On 18" Italian Renaissance Base and Standard.

An opening near top of board permits ties to be inserted and spread for better display. Top is adjustable on standard to any angle by means of a three-way coupling. Slotted card holder attachment at top edge is an added convenience.



No. 5519 Bench

A bench suitable for seating a wax figure or for drapery and other purposes.

48 inches long, 16 inches wide, 18 inches high to seat, 28½ inches high over arms.

Italian Renaissance Period [*Tuscany*] Design for DISPLAY FIXTURES



5504 Hat Stand

For display of men's hats, small articles etc. Made in the following heights, with correctly proportioned standards:

12 and 18" with 5" base, 24" with 6" base, 30 and 36" with 7" base, 40" with 8" base, 50" with 9" base, and 60" with 10" base.



No. 5506 Tee Stands

Tee Stands for display purposes. Correctly proportioned standards for heights desired.

The following heights available:

12 and 18" with 5" base, 24" with 6" base, 30 and 36" with 7" base, 40" with 8" base, 50" with 9" base, and 60" with 10" base.



**No. 5526
Garment Costumer**

66" high to cross arm
16" base—24" wide cross-bar



No. 5527

**No. 5527
Drapery Top Displayer**

24" wide top on 24" standard with 6" base.

No. 5517 Chair

Low Chair

40 inches high over all, 20½ inches across back, 28½ inches to arms, 18 inches to seat

High Chair.

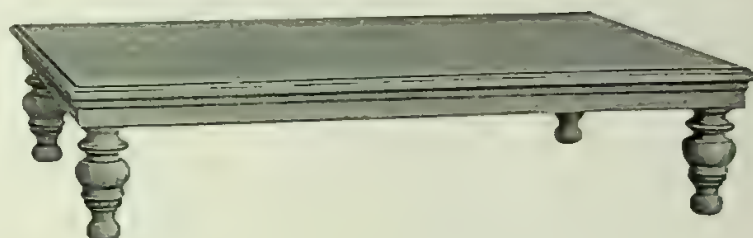
50 or 60 inches over all, height to seat or arm, same as low chair.



All tops on bases and standards are removable.

Plateaus *and* Tables in Italian Renaissance

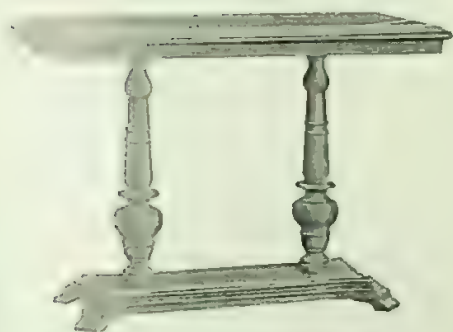
[*Tuscany*] Period Design



No. 5513 Low Table

A low platform table—large surface area for arrangement of unit grouping of merchandise for display work.

Small size, 12 x 20-inch top.....8 inches high
Large size, 24 x 48-inch top.....8 inches high



PATEAUS and Low Tables assist in getting displayed merchandise into easier eye-position. The Tuscany design shown here is especially adaptable to this purpose and the beauty of the design will also help in attracting favorable attention to the display.



No. 5516 Plateaus

Made in correct heights and sizes. Useful in bringing about desired elevations, for display of merchandise in the window. Ample flat top surface for display of merchandise.

Sizes

10 x 18-inch top..... 8 inches high
12 x 24-inch top.....12 inches high
12 x 24-inch top.....18 inches high

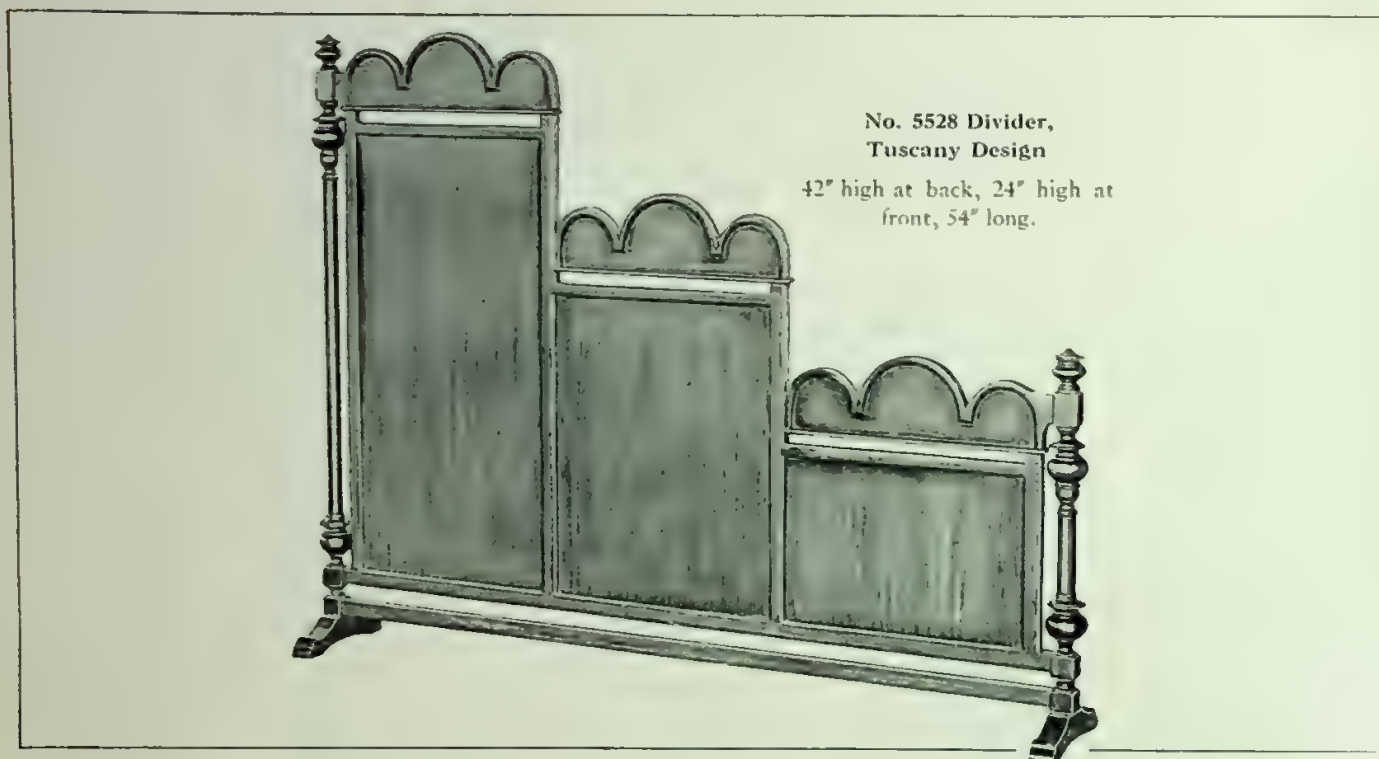


No. 5515 Tables

Correct in size and exact reproduction of Italian Renaissance (Tuscany Period.) Excellent for window use in bringing about window settings and arrangement.

Sizes:

16 x 28-inch top.....18 inches high
14 x 14-inch top.....30 inches high
16 x 28-inch top.....24 inches high



No. 5528 Divider,
Tuscany Design

42" high at back, 24" high at
front, 54" long.

Window Dividers In Italian Renaissance

[Tuscany Design]

THE glass line is important—behind it you arrange your display. Well planned window displays produce the greatest effects, if they are attractively arranged and neat in appearance. Attracting the attention of people in passing is not difficult if thought is given to arrangement of display. It is easy enough for people to pass by, but to stop them, by commanding their attention, is most certainly possible only when an attractive arrangement of merchandise presents itself to their view. The public will become interested in your windows, if you give the matter of displaying merchandise some thought.

The display window is one of the best producers of business any store can have.

It is not the only one, to be sure, but anyone can be pretty apt to rely on a store as doing an excellent volume of business that has an attractive window—that has alert management—general neat interior appearance



Italian Renaissance Tuscany Design
No. 5521 36" wide by 42" high.

and careful attention to stock arrangement. For such a store reflects a courteous, genial and cordial, yet business-like atmosphere.

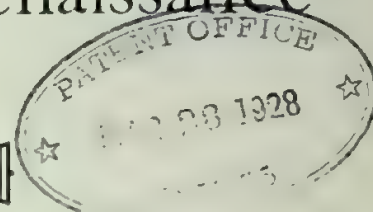
Having seen the merchandise you are showing in a pleasing manner, they have received a favorable impression towards it. Your display has created an interest in their minds and a desire to secure the merchandise they have seen.

Display equipment that is neat and pleasing in design makes for the best kind of display windows, for then you may be certain that your merchandise will receive preferred attention. With good display fixtures, units can be arranged and controlled to bring about the desired effect you wish your merchandise to make.

Good equipment, correctly designed and made to give service by using properly seasoned woods and finished with the best of materials, has a knack of presenting your merchandise in an appealing and forceful manner.

Men's Wear Fixtures *in* Italian Renaissance Period Design

[[A DESIGN OF CHARACTER AND DISTINCTION
FOR SHOWING MEN'S WEAR EFFECTIVELY]]



**No. 5303 Lattice Top
Displayer**
On 24-inch high standard.



No. 5315 Coat Form
Black jersey or sateen covered, latest style on 9-inch base, 13-inch wood, and 16-inch, $\frac{5}{8}$ -inch round metal standard. Form adjustable on standard. Coat form in sizes 34, 36 and 38.



No. 5305 Tee Stand
Stand made in heights of 12, 18, 24 and 30 inches. 12 inches high, having 12-inch cross-bar top, 6-inch round base. 18 inches high, having 6-inch base, 12-inch top. 24 inches high, having 7-inch base, 12-inch top. 30 inches high, having 7-inch base, 18-inch top.



No. 5302 Shirt Board
An 8 x 16-inch board with three-way coupling on 18 or 24-inch high standard.



No. 5307 Hat Stand
Gracefully proportioned stands made in the following heights and sizes:
12 to 18 inches high..6-inch base
24 to 30 inches high..7-inch base
36 inches high.....8-inch base
40 inches high.....8-inch base
50 inches high.....9-inch base
60 inches high.....10-inch base



**No. 5326 Clothing
Stand**
Italian Renaissance design clothing stand. Made with 8-inch base and adjustable standard. The standard is 22 inches high and with extension can be adjusted to 40 inches from coat peg to base.



No. 5301 Collar Stand
Made in regulation heights—12, 18, 24 and 30 inches

Tables *and* Stands *for* Attractive Window Appointment

in Italian Renaissance Period Design



No. 5339 Display Table
16 x 28-inch top. 24 inches high.



No. 5309 Display Plateau
Correct adaptation of true Italian Renaissance Period design.
8 inches high.....10 x 18-inch top
12 inches high.....12 x 24-inch top
24 inches high.....12 x 24-inch top



No. 5306 Box Holder Top Stand

Has a 4 x 8-inch box holder top, with adjustable three-way coupling. The standard is 24 inches high.



No. 5320 Pedestal
12 inches high, 6-inch base, 7-inch top.
18 inches high, 8-inch base, 9-inch top.
24 inches high, 8-inch base, 10-inch top.
30 inches high, 10-inch base, 10-inch top.



Individual Tables
Tops, 8 x 11 inches

No. 5317.....16 inches
No. 5318.....26 inches
No. 5319.....36 inches

A Chair of Unusual Appearance *in Italian Renaissance Period Design*

FOR drapery, or other display purposes, chairs often have many particular and important uses in completing the finish of a window setting or display. The Italian Renaissance Chair shown here, No. 5342 is 55 inches high over-all, with 18-inch legs, seat measures 18 inches square and is 18 inches high from floor. Carvings, ornamentations and cut-out back are typical of Italian Renaissance Period Design.



No. 5342



No. 5337

GARMENT COSTUMERS

Always practical for ready-to-wear departments, made in Italian Renaissance Period Design, 66 inches high to cross arm, with 16 inch base.



No. 5341

GLOVE DISPLAYERS



No. 5340

A glove display top (on Italian Renaissance Base and standard) is fan shaped and has two pegs through which gloves can be draped and spread on the fan shaped part on the board. It is useful also for draping many other kinds of merchandise beside gloves. Ties and scarfs can be attractively arranged from a top of this character. No. 5341 Top is $6\frac{3}{8}$ x 15 inches long. And our No. 5340 Top is 6 x 11 inches and is well fitted to display men's gloves.

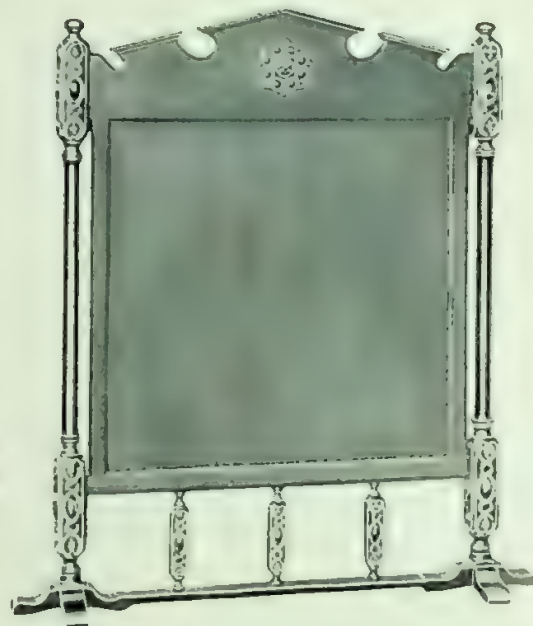
Italian Renaissance Display Fixtures

MAKE ATTRACTIVE
WINDOWS



No. 5358 Italian Renaissance Design

Low foreground platform displayer, upon which unit grouping of merchandise can be tastefully arranged. The platform is 8" high; top, 24" x 48" or 36" x 48".



No. 5359

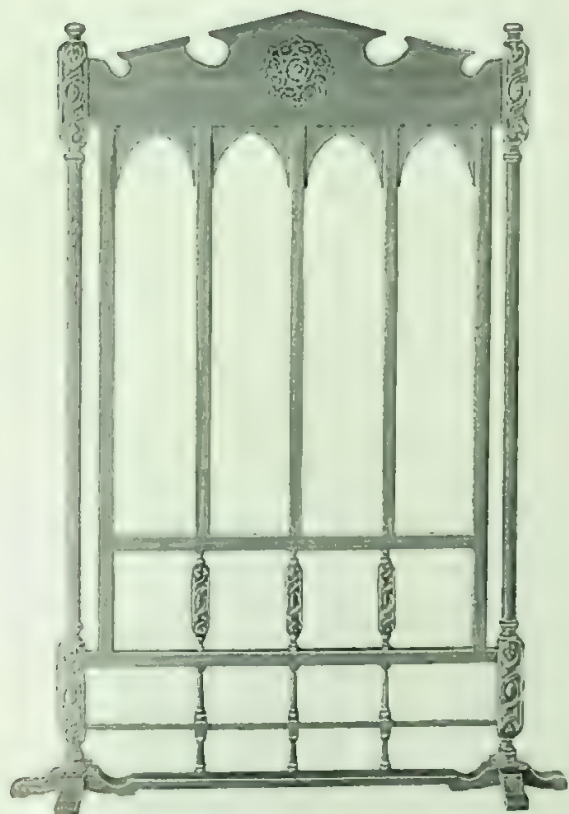
Italian Renaissance Divider—An exceptional neat design in Renaissance for divider (cut-out panel) if desired or specified, finished on both sides. The divider is 36" wide by 42" high.



An Example of Italian Renaissance for Display Windows—Unit Background Screens and Platform Displayers used, upon which merchandise has been arranged with the assistance of fixtures in Italian Renaissance Design.

An Unusual *and* Pleasing Fixture

Has Been Produced *by the* Adaptation
of Italian Renaissance *for* Fine Display
Equipment



No. 5316 Screen

A screen of exceptional design, splendid for background purposes. It stands 30 inches wide, 54 inches high over all. Supported by feet 8 inches wide; feet made of 1¼-inch stock. Correct Italian Renaissance period carving ornamenting screen.



No. 5335

Three-Top table in Italian Renaissance design, with three 8 x 11-inch tops, at heights of 16, 26 and 36 inches respectively.



No. 5334

A low table displayer. Italian Renaissance Period design. 12 x 20-inch top, 6 inches high



No. 5304 Flat Top Displayer

A 12-inch high display stand with 4 x 8-inch flat top.



No. 5338 Italian Renaissance Card Holder

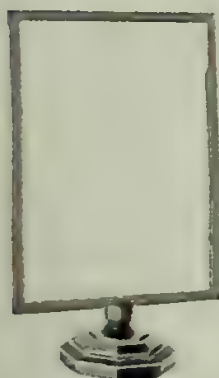
Size 7 x 11 inches.

Clothing *and* Haberdashery Display Fixtures in Italian Renaissance Design

[[Octagon Base]]



No. 5618



No. 5612



No. 5622



No. 5606



No. 5628



No. 5624

ITALIAN Renaissance Period Design in Display Fixtures has proven its value by producing unusually interesting display windows, creating attractive settings for merchandise on display.

The adaptation herewith is Italian Renaissance Period on octagon base, having carvings and edgings on built-up octagon shaped block-base. Bases that conform in style with Italian Renaissance, and are particularly marked by a correct adaptation of Italian Renaissance Style in richly carved or ornamented standards.

No. 5618—Latest Style Men's Coat Form, Black Jersey covered.

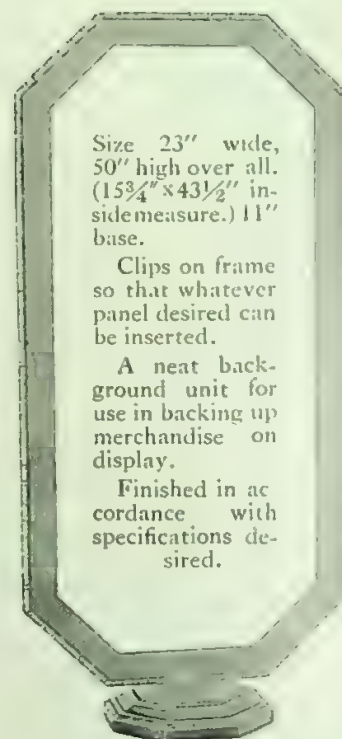
No. 5622—Haberdashery Displayer, with wood Shirt Easel Top 12", 18", or 24" High, respectively.

No. 5624—Tee Stand in heights of 12", 18", 24", 30" and 36", respectively.

No. 5628—Plateau, 8" high, 10 x 8" Top—12" High, 12 x 24" Top—18" High, 12 x 24" Top.

No. 5606—Display Pedestals 12" High, 7" Base, 9" Octagon Top—18" High, 8" Base, 19" Octagon Top—24" High, 9" Base, 12" Octagon Top.

No. 5612—Card Holder Frame; base 5"; 7 x 11" or 11 x 14" Card Frame.



Size 23" wide, 50" high over all. (15 3/4" x 43 1/2" inside measure.) 11" base.

Clips on frame so that whatever panel desired can be inserted.

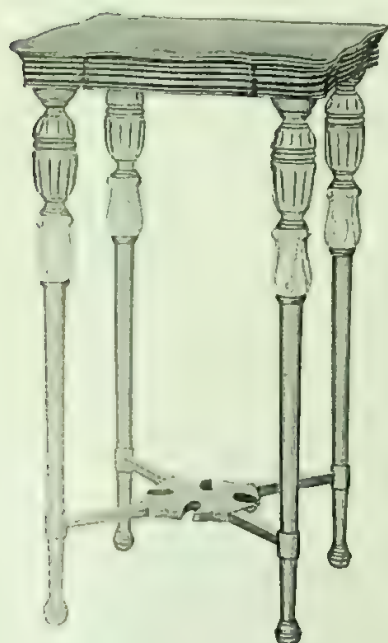
A neat background unit for use in backing up merchandise on display.

Finished in accordance with specifications desired.

No. 5630

Another Adaptation of ITALIAN RENAISSANCE PERIOD

5900 Line—(16th Century Florentine)



No. 5904

Table—16 x 16" Top, 30" high.

ITALIAN Renaissance Period Design in display fixtures is setting a vogue for style. This new period design is expressive of a different interpretation of Italian Design, having a plainer base and standard than previous Italian Period Designs—No. 5500 and 5300 line—but ornamented with flutings on base and ball of standard besides having an ornamental floral carving above the ball on all standards and table legs.

This design can be attractively finished because of its adaptability for trim. The carvings and flutings can be trimmed to carry out any color scheme desired, or left plain—thus finishing off a very beautiful and attractive fixture made of wood finished in accordance with your specifications. Here is a new, neat and attractive design for making it further possible to produce a pleasing and attractive display.



No. 5903

Coat Form, complete

Black jersey or sateen covered, latest style, on 9-inch base, 13-inch wood, and 16-inch, 3/8-inch round metal standard. Form adjustable on standard. Coat form in sizes 34, 36 and 38.



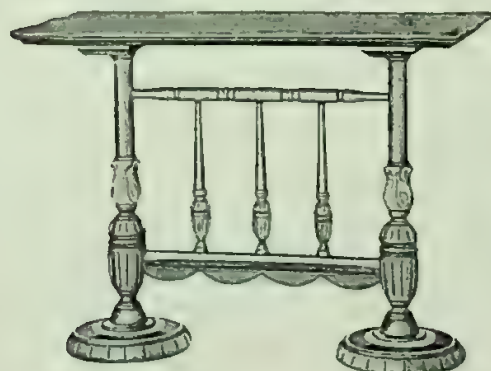
No. 5908 Collar Stand

12 inches high.....	5-inch base
18 inches high.....	5-inch base
24 inches high.....	6-inch base
30 inches high.....	6-inch base



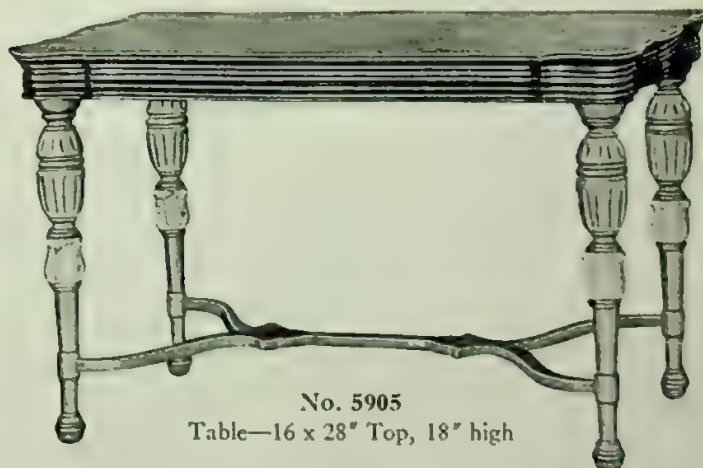
No. 5910

Tee Stand, 12 and 18" with 5" base, 24" with 6" base, and 30" high with 7" base.



No. 5906

Plateau, 12 x 24" Top, 18" high

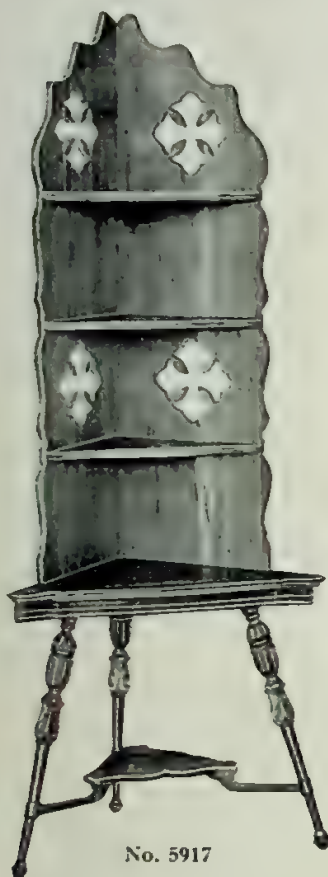


No. 5905

Table—16 x 28" Top, 18" high

Italian Renaissance Period

[Florentine Design]



No. 5917

What-not Corner Displayers

*Adapted to Italian Renaissance
(Florentine) Design*

70" high over all, 28" wide; triangular table top, 22" high from floor.



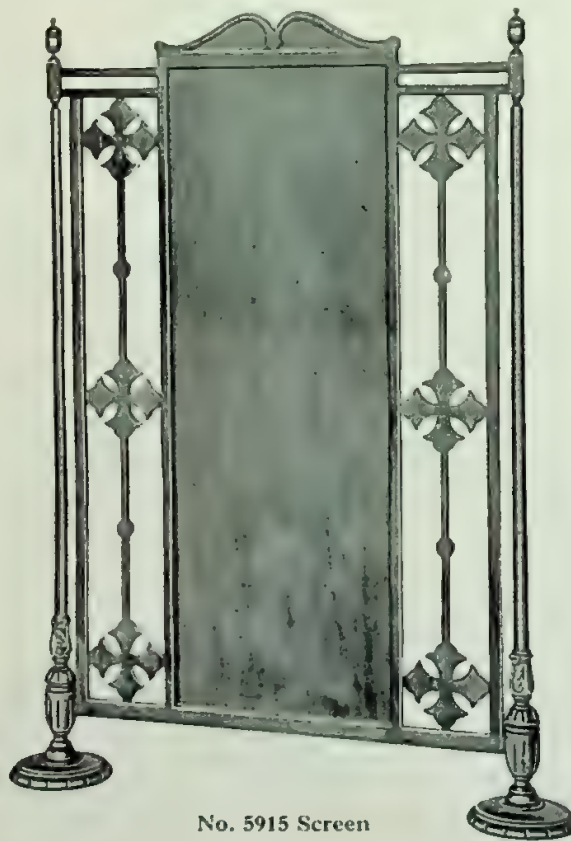
No. 5921 Display Bench

A convertible wax figure bench in Italian Renaissance Period Design. Arms and back removable to be used as a regular table for display work when not desired for seated figure. No. 5921 can be finished in accordance with specifications. Made regularly with 18 x 48" top—18" high to seat.



No. 5916

Italian Renaissance (Florentine) Design Divider.
36" wide x 48" high.



No. 5915 Screen

Italian Renaissance (Florentine) Design 42" wide by
66" high.

Men's Clothing *and* Haberdashery Display Fixtures *for* Windows *and* Interior

IN ELIZABETHAN PERIOD DESIGN

A PRACTICAL fixture for every display purpose of men's wear, to assist in bringing about a most attractive presentation of apparel that is bound to create favorable attention for it. The design is one that is well suited for the display of men's wear.



No. 5705



No. 5707

No. 5703—Coat Form (Latest Model, black jersey cover). Size 34, 36 and 38.

No. 5704—Vest Form (White Jersey covered).

No. 5706—Shirt Easel (18" high standard) (four way coupling).

No. 5708—Clothing Standard, adjustable. 8" base, 24" to 40" standard.

No. 5705—Papier Mache Shirt Displayer (24" high standard).

No. 5707—Papier Mache Shirt Displayer (18" high standard, displayer 8 x 16").

No. 5709—Haberdashery standard, 24" high.

No. 5710—Collar top with triangle attachment, 12" high standard.

No. 5722—Cane Holder, 6" base.

No. 5724—Tee Stand (12" bar, 24" high).



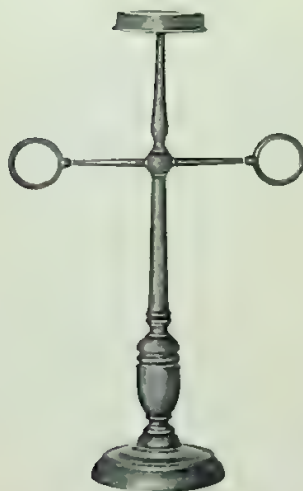
No. 5704



No. 5703



No. 5722



No. 5709



No. 5710



No. 5724



No. 5706



No. 5708

ELIZABETHAN PERIOD DESIGN

PRESENTS an interesting and attractive adaptation of fixtures for window display purposes, making a design unusual and distinctive in character—complete in every respect for the practical purpose of display and securing, further, a means of producing interesting window display.



No. 5723



No. 5714



No. 5712



No. 5730

No. 5714—Pedestal Displayer (12" high, 8" x 11" top.)

No. 5723—Flat Top Displayer (18" high, 4" x 8" top.)

No. 5712—Low table (12" x 24" Top, 8" or 12" high as desired or specified.)

No. 5730 Shelf Stand—Designed to be a useful display for small specialties. The low table has a 12 x 24" top, 6" to 8" high. The stand is equipped with three adjustable shelves making the fixture 30 1/2" high over all. Top shelf, 5" x 10", middle shelf, 7" x 14", third shelf, 9" x 18".

No. 5713—Display Pedestal made in three heights, 12", 18" and 24" respectively.

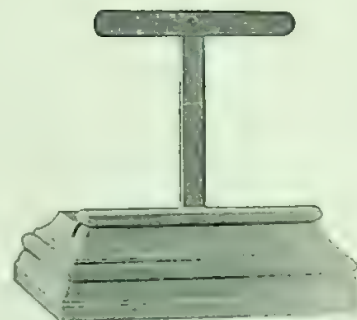
No. 5711—Display Table, 12" x 28" top, 18" high.

No. 5727—Flower Vase, made in two heights, 12" or 18", as required or specified.

No. 5627—Card Holders, made in three sizes as follows: 2" x 1 7/8" x 1 1/2" high; 4" x 2 3/8" x 1 1/2" high; 6" x 3" x 1 7/8" high. (Size of bases only.)

No. 5715—Narrow Top Pedestal, 6" x 18" top, 18" high.

(Wood finished in accordance with your specifications for color desired.)



No. 5627



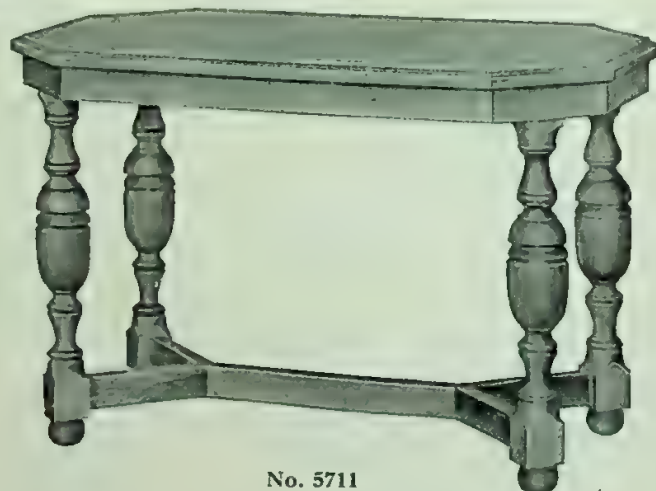
No. 5713



No. 5727



No. 5715



No. 5711

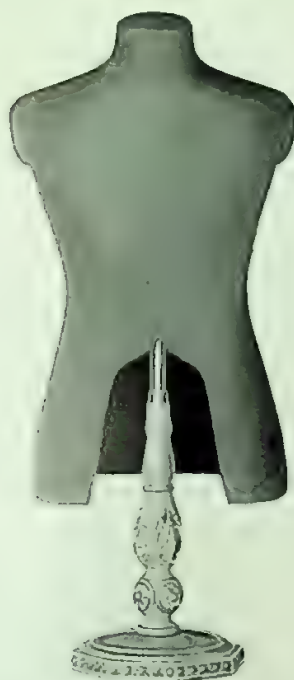
Spanish Renaissance Design *for* Clothing and Haberdashery Display

*An attractive fixture design for the proper display of men's wear.
Coat form models correct for showing properly
latest style of men's wear*

SPANISH Renaissance Period Design, as adapted to
fixtures for display of Men's Wear, is one of most
attractive appurtenances for the haberdashery display

window. Various articles of Men's Wear, when placed
on these fixtures will be found to have selling appeal
far beyond that when displayed without fixtures.

Wood finish in any
color desired or
specified



No. 5807—Coat Form

No. 5807 — Coat Form. Black
jersey covered. Sizes 34, 36, 38.

No. 5815—Shirt display, 18
inches high, 5 inch base.

No. 5816—Collar stand, 12 inches
high, 5 inch base.

No. 5830—Glove stand, 18 inches
high, 5 inch base.

No. 5817—Shirt display, 24
inches high, 6 inch base.

No. 5831—Box Stand, 24 inches
high, 6 inch base.

No. 5824—Tee stands, 6 inch base,
24 inches high; 7 inch base, 30
inches high.

No. 5844—Clothing drape stand.
8" base, 24" standard, adjust-
able to 40".



No. 5817—Shirt Displayer

[All tops on bases and standard:
are removable and interchangeable.]



No. 5824 Tee Stand



No. 5830
Tie or Glove
Displayer



No. 5815
Shirt Displayer



No. 5844
Clothing Drape
Stand



No. 5816
Collar Stand



No. 5831
Box Holder

SPANISH RENAISSANCE PERIOD

A New and Correct Period Design



No. 5821
Plateau

[Showing here a few pieces that will finish the appointment of the window in a neat and attractive manner.]

No. 5820—Pedestals, 12, 18 and 24 inches

No. 5829—Flat top displayers, 12 inches high, 5 inch base, 4 x 8 inch top.

No. 5822—Table, size 17 x 29 inch top, 24 inches high.

No. 5823—Special Plateau, size 16 x 18 inch top, 18 inches high.

No. 5821—Plateau, 10 x 18 inch top, 8 inches high. Plateau, 12 x 24 inch top, 12 inches high. Plateau, 12 x 24 inch top, 18 inches high.



No. 5820
Pedestal



No. 5823—Table



No. 5822—Table



No. 5829
Flat Top Displayer

THE thought behind the adaptation of any Period Design, especially as it is used for the purpose of display fixtures, is of great advertising value. For a correct design has character and the thought of ages back of it, and is the work of master designers who were influenced by the moods of the times in which they lived, giving to art a certain distinction, that always attracts favorable attention by people viewing it.

Correct Period Designs have the power to attract, and so, as they are correctly adapted for display fixtures, form most admirable settings from which your merchandise can be safely displayed, and insures that it will receive favorable if not preferred attention.



No. 5853

Three top display table, 8 x 11 tops, 16, 26 and 36 inches high respectively.

Spanish Renaissance Period Design

Background Screens *and* Window Dividers

*Wood finished in any color
desired and specified*



No. 5836—Screen, 30" x 54".

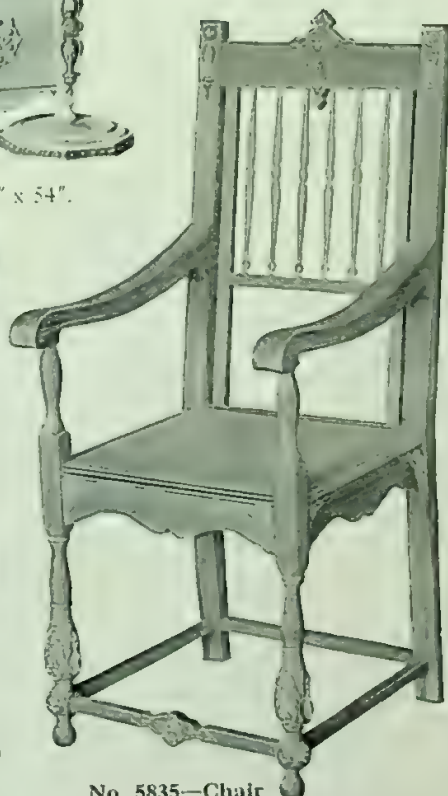


No. 5837—Screen, 32 x 62 inches.



No. 5850

A neat console table in Spanish Renaissance Period Design. 24" high, 12 x 24" top. To conform in period to 5800 line Spanish Renaissance. No. 5850 table as shown above, finished in accordance with customer's specifications.



No. 5835—Chair

44 inches high over all; seat, 18 inches square, 27½ inches high over arm.



No. 5851—Spanish Renaissance Period Design Divider. 24" wide, 36" high.

THOMAS CHIPPENDALE, the vigorous Early English carver and cabinetmaker, was the first designer of furniture to leave so clear an imprint of his own remarkable genius on the furniture of his period that the style he created became known by his name.

The Golden Age of English furniture opened with the rise of Chippendale. English traditions of furniture design, long held in veneration, were overborne and swept aside by the irrepressible genius of this new designer. He was the daring, vigorous pioneer of decorative furniture distinguished for its graceful refinement and elegance. And it was Chippendale's success that opened the way for the later successes of those other dominating figures of the later part of this period, the Brothers Adam, Hepplewhite and Sheraton, each of whom left a style bearing his name. Of all the English designers, Chippendale was by far the greatest producer—the creator of a much wider variety of style and treatment. He borrowed and adapted without limit from the Chinese, early Gothic and contemporaneous French styles. Yet such was the vigor of this old master's handling that every Chippendale design bears the unmistakable impress of his own bold individuality.

True Chippendale furniture is characterized by exceptional beauty of proportion, the lavish use of fine carving and its solidity—a solidity which, however, rarely hints of heaviness.

The variations of the cabriole leg as developed by Chippendale, were unquestionably one of the old master's greatest contributions to the grace and beauty of English furniture. This form had its origin with Chinese designers many centuries before this period. Examples of its use were brought to Europe first by Dutch traders. But it was left to Chippendale to so mold this form of leg into its infinite variety of proportions, all of exceptional grace, and with rare skill to enrich its plain surfaces with carvings of the French Rococo detail.

The ball and claw foot, too, which enjoyed an increasing popularity through two centuries down even to earlier years of the Twentieth century, was another Chippendale adaptation from Chinese design. This was originally the Chinese conception of the sacred dragon's claw holding the Mystic Jewel.

Exquisitely delicate carving was another distinguished characteristic introduced by Chippendale. It is in this embellishment of his designs that the Early English designer exhibited greatest skill in appropriating and adapting from other styles whatever appealed to his fancy. His handling of Chinese



CHIPPENDALE Period Design Fixtures

A visitor to the Thomas
Chippendale furniture
rooms in England
1749-1799

fret and lattice work resulted in a new Anglo-Chinese style. He appropriated Gothic tracery and recast it in the mold of his individuality. From the French Rococo of Louis XV, he borrowed lavishly and without stint. And upon occasion he mixed and molded these totally unlike styles into designs as harmonious as they are pleasing.

The secret of Chippendale's success in this lies in the little understood fact that the forms of his designs were generally his own. To this basis, then, he added his adaptation of other styles as decoration purely for enrichment.

Little painting and positively no inlay are ever found in the decorative motif of true Chippendale designs—inlay, and to only a little less extent, painting, appear to have been Chippendale's pet aversions.

The true distinguishing characteristics of the Chippendale decoration are the interworking of the capital "C" in various forms, the lavish use of fine carvings in Gothic tracery and French Rococo and of Chinese fretwork; the use of floral acanthus; the bird or animal claw, with modifications for the feet of his cabriole legs; and the occasional use of shields and plain shell ornamentation.

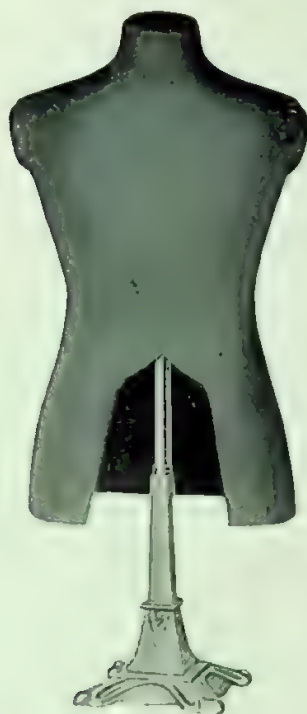
Chippendale appears to have sponsored the use of Spanish Mahogany in England. In the course of time this wood has, by natural processes, deepened in color and taken to itself a beautiful richness of tone. This tone is frequently described, in the trade, as "Chippendale" Mahogany, and is now closely imitated by artificial stains and finish.

The Chippendale designs in the display fixtures offered by Hugh Lyons & Co., are historically true both to the spirit of the design and in the detail of form and ornamentation.

For instance, in the tabourette is found the graceful cabriole leg, the intertwined "C's" carved with the acanthus leafage to form a shield for the enrichment of the "knee."

Note also the interworking of "C's" in the molding of the top of the leg as it joins the frame, and the modified ball and claw foot with acanthus leafage. The interworking of the Gothic tracery in the ornamentation of the plain surfaces at the sides of the top and the delicate carving of the edges of the top, present an accurate interpretation of the style characteristics of Chippendale design in what is now considered its best forms.

The window divider offers a very good example of the Chippendale use of the Chinese lattice work motif and the famed "broken pediment" top, so frequently found on Chippendale cabinets.



No. 1995
Coat and Vest Form

A black jersey or sateen covered form. In standard sizes, 34, 36 and 38. Latest model for men's wear. It is mounted on 9-inch base, 3-inch wood, and 16-inch, 5/8-inch round metal standard. Adjustable on standard.

Coat and Vest Forms for Correct Shape

RAPID changes in styles and cut of men's apparel are continuously taking place. In order to show clothing in a natural manner in the window, form models must always be up to date. Models are always corrected for every style change, so you may be sure that a Hugh Lyons form model is always correct and up to date for showing the latest in men's wear in an attractive manner.

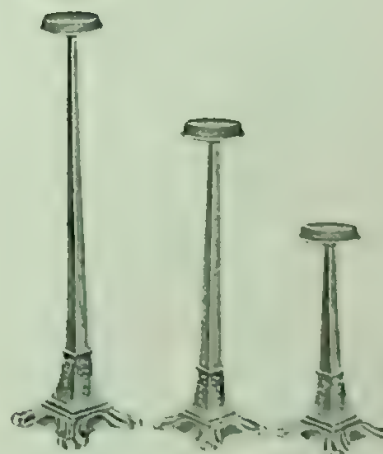
Display forms are the most valuable of all display equipment, for with them clothing is displayed in the same natural and life-like manner that it is worn. If the form presents the garment naturally, it will appeal to your interested purchaser in a most direct manner, since he quickly imagines how well the garment will look on him, if it hangs nicely from a correctly modeled form.

Chippendale Period Design for Men's Wear Display

DISPLAY fixtures serve many useful and practical purposes for displaying merchandise properly and attractively in the window.

They have extreme utility, since from them many different classes of merchandise can be arranged in display. There is a fixture, however, for every article of wearing apparel, and getting more merchandise on display increases and makes sales more readily possible. People will purchase more things as they see them for they are reminded instantly of articles they have wanted or have an immediate need of, and by having them shown in an attractive and interesting manner, their desire for them is greatly increased.

Fixtures form a means of always being able to secure attractive results, since with them the arrangement of attractive displays is always possible.



No. 2815 Collar Stand

The base and standard of this fixture is made in proportion to the height. The collar holder is a round wood turning to match the fixture. 12 and 18 inches, 5-inch base; 24 and 30 inches, 6-inch base; 36 inches, 7-inch base; 42 inches, 8-inch base; 48 and 60 inches, 10-inch base.

Display Tables *are* Most Attractive *in* Chippendale Period Designs

They are exact reproductions in every detail of the famous Chippendale Designs and secure the finest style and appointment by their use in the Window



No. 2802 Window Table

A table in exact reproduction of Chippendale Period. Stands 18 inches high over all with a top 16 x 28 inches.



No. 2803 Window Table

In this tabourette we have the Chippendale conception of a table reduced to the proportion of a tabourette. It stands 30 inches high over all with a top 16 x 16 inches.



No. 2804



No. 2804



No. 2804

No. 2804 Display Pedestals

With ornamental carvings, conforming accurately with Chippendale design. Made in the following sizes:

12 inches high.....	9-inch top, 8-inch base
18 inches high.....	9-inch top, 8-inch base
24 inches high.....	9-inch top, 8-inch base
30 inches high.....	10-inch top, 9-inch base
36 inches high.....	10-inch top, 9-inch base



No. 2814 Plateau

12 inches high. 12 x 24-inch top.



No. 2808 Plateau

8 inches high. 10 x 18-inch top.

Chippendale Tables Have Attractively Shaped Legs —That Give Tables a Splendid Appearance



No. 2810 Table
18 inches high, 12 x 24-inch top.

EXCELLENTLY suited for the complete display of merchandise in the window are fixtures in the Period Design of Chippendale. They are true to Chippendale Design, in all style characteristics. Note, for instance, the tabourettes, where are found the graceful cabriole legs, typical of Chippendale Design, with its intertwined "C's" carved with acanthus leafage to form a shield for the enrichment of the "knee" of the leg. One of the true characteristics typical in Chippendale Design is the presence of the capital letter "C" made up in various forms, an idea undoubtedly original with the designer himself, and presence of the "C" in the design always makes it distinguishable as a true Chippendale Design.

The neatness of the fixture as it is constructed makes it highly valuable and highly artistic for its principal use in your window, to sell goods, for the fixtures themselves form a favorable background for the impression you wish your merchandise to create.

Often in window display work fixtures are desired that



No. 1911 Three-Top Table
8 x 11-inch oblong tops. Tops 16, 26 and 36 inches high.



No. 2813 Bench
12 x 24 inches, 18 inches high, 8-inch arms.



No. 1997 Window Table
A low table to go with our 18-inch and 30-inch high Chippendale tables. This table is 8 inches high, top 12 x 20 inches.

give to the window unusual and attractive style. The small bench illustrated above will form the starting point for many attractive unit groups, which are so effective in display work for gaining desired attention.

Rapid strides have been made in the development of character window displays, and actual test proves their tremendous influence in creating more sales.

The ideal window, when completed, will attract attention, arouse interest, create desire and cause action—in short, make a sale.

Eighty-seven per cent of people are eye-minded, as has been proven by actual facts. If the eye is distracted from the merchandise by conspicuous display fixtures,—the value of the display is lost.

To this end we have carefully designed and executed our product, so that

*It is beautiful to the eye,
Inconspicuous in its place,*

setting forth only the merchandise you are selling—and forming a favorable background for the impression you wish it to create.

CHIPPENDALE PERIOD DESIGN

in DISPLAY FIXTURES



No. 1912 Card Holder

With 7 x 11-inch oval, swinging in frame, mounted on 5-inch base. Grooved back, to keep card in position.



No. 1965 Screen

This background or screen has the Chippendale Gothic top, French cornice, and Chinese lattice panel with solid backing. It is 72 inches high over all, center frame 24 inches wide. The wings are made to hinge on the center frame and are 16x62 inches over all.



No. 1963 Window Divider

In this divider we have the Chippendale conception of the Gothic top, French cornice, Chinese lattice panel. It is 49 inches high over all, frame 36 inches wide, 41 inches high.



No. 1967 Card Holder

The frame is made to take a 7 x 11-inch oval card, and is mounted on a 5-inch base.



No. 2812 Display Chair

24-inch back, 14 x 18-inch seat, 18 inches high up to seat.

THE work of Hepplewhite (his name was formerly spelled Heppelwhite), or to speak more precisely, of Messrs. Hepplewhite & Co., brings us face to face with one of the greatest and most remarkable changes which ever occurred in the development of British furniture.

The designers preceding Hepplewhite were restricted by requirements and specifications to build furniture sturdy and heavy—bordering on the verge of being cumbersome. With the exception of the Queen Anne Period Design, this style of extreme heaviness is quite apparent.

In those days the furnishing of the home seems to have been regarded as a most serious, if not solemn, undertaking, typifying the wealth and dignity of the household and anything approaching flippancy in design was rigidly excluded from it.

The importance of the actual consideration of interior decoration was gradually brought to the attention of designers themselves. For it was noted that at public and private gatherings great halls and carefully appointed rooms looked well—when inhabited with gay throngs in dainty and multi-colored, sometimes even gorgeous dresses of the period, but with the dresses taken away and the woodwork left absolutely dependent upon its own intrinsic merits, those schemes of designing or decoration were painfully wanting, except for the natural beauty of the wood itself. Therefore by force of contrast it was extremely necessary to adapt or create a “newness” of design that would fit more generally into the scheme of things for the day.

In the wake of that progress in the cultivation of the refinements of life which characterized the 18th century and more particularly the latter part of it, a change rapidly came over the furnishing and adornment of the interior of the homes of our forefathers. It was as if the spirit of merriment had taken place of the reign of magnificence, and the reign of brightness and dainty refinement had bid dull care begone.

HEPPLEWHITE Period Design Fixtures

Attractive because of the designer's conception of delicate grace and sturdy construction

Chippendale, Hepplewhite and Sheraton stand out prominently as the men who caught the correct spirit of the time and adapted their work accordingly to it.

Hepplewhite was really responsible for making the first changes in furniture design correctly, blending into his designs carefully studied refinement and delicacy as well as usefulness, resulting from the necessity of sturdy construction.

To accomplish these typical changes in design, graceful straight and tapered legs were used, with reed corners, ornamented occasionally with delicate low relief carvings.

Although Hepplewhite often desired to attain the novelty in design, he seldom, if ever, sacrificed it for good taste and while he favored the curvilinear strongly, he always kept his fancy well within legitimate bounds and very rarely indulged in what might be called or termed extravagance. In all his work he gives evidence of the possession, in a high degree, of a love of daintiness and refinement, combined with strict regard for constructional conditions.

Hepplewhite chair backs, with shield backs, are typical examples and a marked style point, with which to distinguish the work of this brilliant designer. The curve of back is invariably unbroken, forming one graceful and sinuous sweep from one extremity to the other.

The wood used in constructing articles of Hepplewhite design was all Mahogany with but few exceptions, either carved, painted or inlaid.

The ornamentation of the work of Hepplewhite was quite in accordance with architectural motifs—using Prince of Wales feathers, lyre, ear of wheat, husk, flower, urn, etc.

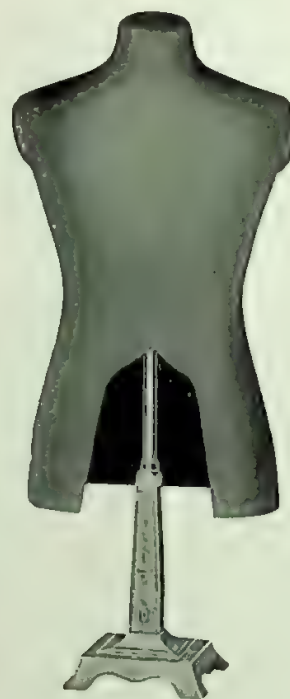
More, it is interesting to note in connection with the design of a period how actual reasons for its creations are brought to bear by the standard of the times and how with painstaking and careful study designs are created that will bring about the effects desired.

Hepplewhite Period Design *in* Fixtures *make* Attractive Display *for* Men's Wear



No. 5132 Shirt Board Displayer

An 8 x 16-inch shirt board with three-way coupling mounted on an 18-inch high standard.



No. 5128 Coat Form

Black jersey or sateen covered, latest style on 9-inch base, 13-inch wood, and 16-inch, $\frac{5}{8}$ -inch round metal standard. Form adjustable on standard. Coat form in sizes 34, 36 and 38.

Overcoat base and standard—9" base 18" wood part, 42" standard.



No. 5134 Lattice Top Displayer

A useful displayer for handkerchiefs, ties, etc., Top placed on an 18-inch high standard.

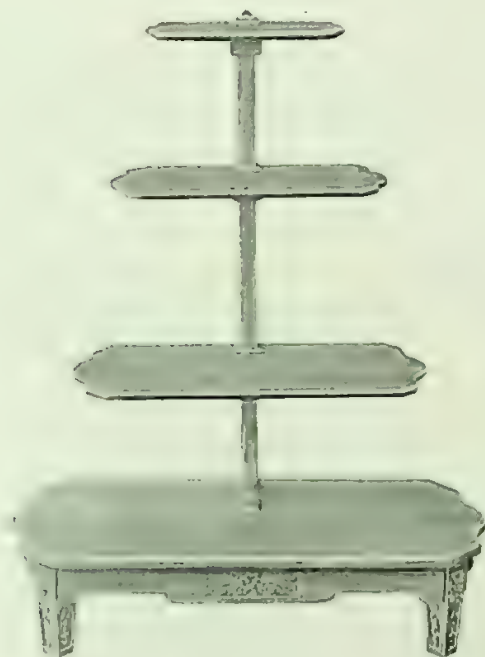
Tops all interchangeable.



No. 5131 Collar Stand

In regulation heights of 12, 18, 24 and 30 inches, respectively.

Fixtures *that* Provide *a* Further Means of Getting More Merchandise *on* Display



No. 5136 Shelf Stand

Designed to be a useful displayer for small specialties. The low table has a 12 x 24-inch top and is 6 inches high. The standard is perfectly equipped with three adjustable shelves, making the fixture 30½ inches high over all. Top shelf, 5 x 10 inches. Middle shelf, 7 x 14 inches. Bottom shelf, 9 x 18 inches.



No. 5112 Three-Top Table

Has 8 x 11-inch shaped tops to conform with detail of correct Hepplewhite period. The tops are 16, 26 and 36 inches high, respectively. Spread at bottom at legs, 24 inches.



No. 5116 Flat Top Displayer

Has a 4 x 8-inch flat top on standard 12 inches high.



No. 5114 Display Plateau

Correct for Hepplewhite Period.
8 inches high.....10 x 18-inch top
12 inches high.....12 x 24-inch top
24 inches high.....12 x 24-inch top



No. 5117 Box Holder Top Displayer

Box holder top 4 x 8 inches, with three-way adjustable coupling—on 18-inch high Hepplewhite base and standard.

Display Fixtures *in* Gothic Period Design

[[Gothic Period Design is neat and attractive in design for it has a "plainness" that while dignified in appearance, at the same time is graceful. The shape of the base and the octagon standard make a neat fixture for showing men's wear properly, correctly and effectively.]]



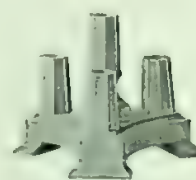
No. 5003 Cane Stand

5-inch base, 8-inch upright for four canes. Holds canes in upright position by rubber band, which supports them firmly against center stand in an absolutely perpendicular position.



No. 5019 Coat Form

Black jersey or sateen covered, latest style, on 9-inch base, 13-inch wood, and 16-inch, $\frac{5}{8}$ -inch round metal standard. Form adjustable on standard. Coat form in sizes 34, 36 and 38.



No. 5007 Cane Holder

For holding four canes. 5-inch base. Indicate size of hole wanted in uprights.



No. 5024 Clothing Drape Stand

Made with 8-inch base and adjustable standard. The standard is 22 inches high and with extension can be adjusted to 40 inches from coat peg to base.



No. 5026 Shirt Board Displayer

An 8 x 16-inch shirt board with three-way coupling mounted on an 18-inch high standard.



No. 5025 Collar Stand

In regulation heights of 12, 18, 24 and 30 inches, respectively.

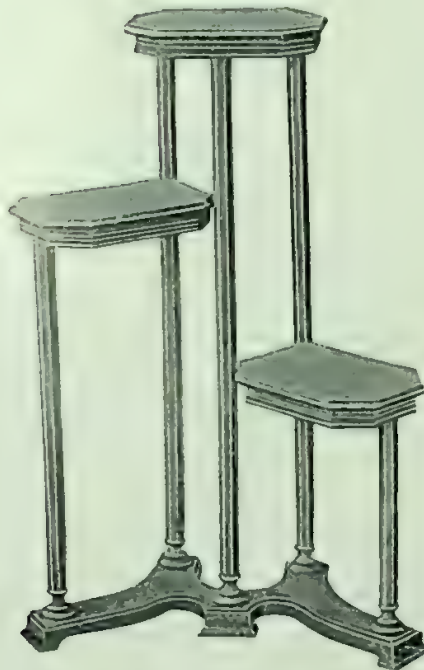
Display Tables *and* Plateaus *in* Gothic Design

DIGNIFIED, attractive and neat appearing is the Gothic Design, with octagon shaped tapering standards and graceful three-cornered base. Tops of plateaus conforming to the general lines of the design, give them an extremely graceful and unusual appearance that balances out completely the lines of the well proportioned design itself.



No. 5012 Gothic Table

A plateau possessing exceptional interest because of its unusual and original character. With four legs and stretcher underneath. It has a top measuring 16 x 28 inches. The table stands 18 inches high over all.



No. 5016 Three-Top Table

Three-topped Gothic table with three 8 x 11-inch Gothic tops placed at 16 inches, 26 inches and 36 inches high, respectively, making the table stand 36 inches high over all. The spread of the table is 24 inches wide at bottom of leg base, supported in solid section.



No. 5006 Pedestal

12 inches high, 6-inch base,
9-inch top.
18 inches high, 8-inch base,
10-inch top.
24 inches high, 9-inch base,
12-inch top.



No. 5005 Plateau

8 inches high, 10 x 18-inch top.



No. 5004 Plateau

Regulation size. 12 inches high. 12 x 24-inch top.

Display Fixtures *in* Gothic Period Designs

That Add *to the* Attractiveness *of the*
Window Setting



No. 5018 Bench

A convenient size for bench to be used in window. Upon it attractive merchandising display units can be arranged. The bench is 12 inches wide, 24 inches long. Stands 18 inches high to top of bench. Arms, 8 inches.



No. 5017 Display Chair

Has a 22-inch high back, 18 inches high to seat. 17 x 21-inch seat. 40 inches high over all.



Gothic No. 5023

Divider or Background Panel
Base measurement 27" x 36" high.



No. 5010 Three-Legged Tabourette
30 inches high. Three-cornered top; diagonal measurement, 10" wide overall—with 9" wide edge, 2 $\frac{3}{4}$ " corners.



No. 5002 Flower Vase
With 4-inch base, 12 inches high.



No. 5015 Four-Legged Octagon-Shaped Tabourette
Stands 30 inches high with 14 x 14-inch top (octagon shaped).

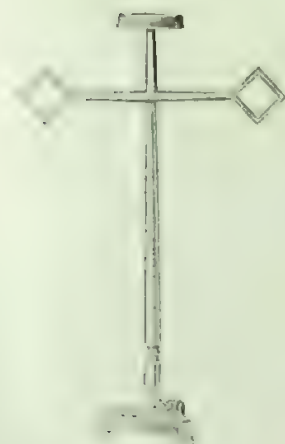
Fixtures for Clothing or Haberdashery Display in Gothic Period Design



No. 6028



No. 6029



No. 6024



No. 6023



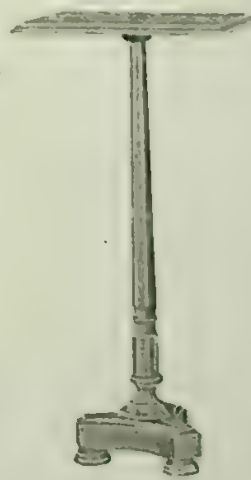
No. 6017



No. 6025



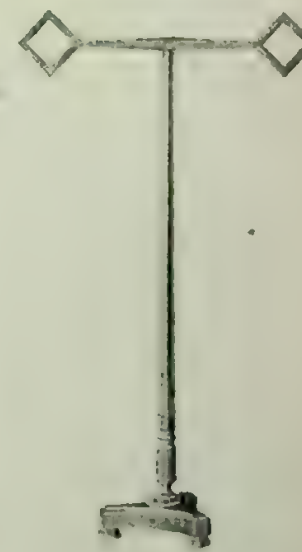
No. 6032



No. 6005



No. 6019



No. 6026

GOthic Period Design is good for Men's Wear Display, with Octagonal Shaped Standards, triangular bases, a fixture that is neat and dignified.

The pieces herewith, show complete utility for fixtures respecting all requirements for proper display of merchandise, and are interesting for your selection when considering an unusually distinctive and attractive display fixture for window work.

No. 6019—Latest Model Coat and Vest Form on Gothic Base and Standard.

No. 6028—Shirt Displayer, Wood Top, 8 x 16" on 24" Standard.

No. 6025—Lattice Top Displayer on 24" High Standard.

No. 6004—Display Plateau, 8" High, 10 x 18" Top; 12" High, 12 x 24" Top; 18" High, 12 x 24" Top.

No. 6029—Shirt Displayer, with 8 x 16" Papier Mache White Jersey Covered Shirt Tops, on Standard 18" High.

No. 6005—Flat Top Displayer with 4 x 8" Flat Top, made in heights of 12", 18" and 24" High, respectively.

No. 6023—Collar Stand, made in heights of 12", 18", 24" and 30" respectively.

All tops on the above removable or interchangeable.

No. 6024—Haberdashery Displayer with removable Collar Top, and Diamond End Tee Bar, 24" High over all.

No. 6026—Diamond Top Tee Stand, 30" High over all.

No. 6017—Box Top Display Stand, with Box Top Displayer 12", 18" and 24", respectively.

No. 6032—Cane Holder. Single holder.

Fixtures finished in any color of wood desired or specified.



No. 6004

COLONIAL DESIGN

AS HAS BEEN SAID, "The arts, and especially the minor arts of a country, are the direct reflection of the life of her people and a logical result of her history."

In following the development of furniture in the home, the reflection of the struggle and influences brought to bear on people who lived during such times is apparent.

Events in the history of men have marked influences on the Art and Design of any period of their lifetime.

Religious persecutions driving skilled craftsmen from one country to another where their work and art reflected design, added beauty to the art already present in that country, all aimed to bring and develop a distinctive art.

The influence of the stern Puritan repression of color, brought about a bare rigidity in the design of furniture that was especially apparent in Cromwell chairs and tables.

With so many varied influences, decorative styles and motifs, hardly any national art is developed. This was true of

our country in Colonial times.

The people of Colonial times sought to secure furniture from the continent at great risks and whenever opportunity presented itself.

However, the sturdy Colonial type, graceful but severe, is a true reflection of the struggle and lives of a people passing through a distinctively epoch-making period.

Although there cannot be a distinctive period classification of what is known as Colonial design nor could it be accepted as a definite national art, yet the type of furniture present during this time of our history is well sponsored by the marked struggles of our forefathers, a direct reflection of the life of a people, and a logical result of their history.

Simple, attractive and pleasing. Exceptionally neat for a dignified presentation of merchandise.

A Pleasing Fixture *in an* Adaptation of Colonial Period Design

(3200 Line Colonial)

DISPLAY fixtures that are neat and dignified in appearance, assist greatly in making the merchandise on display attractive to look at.

The design shown here is especially pleasing, having an octagon-shaped base built up to conform with a beautiful and gracefully-turned standard. A fixture proportional to fit in display correctly and one which will produce a setting of unusual character for your merchandise.

Unit grouping of merchandise is responsible for the direct stimulation of many sales, because it has the power of suggesting articles that can be conveniently used by the purchaser himself, and which would otherwise have escaped his attention or memory.

Unit displays are controlled, for without affecting their position, merchandise can be immediately changed to effect the requirements of the prevailing hour.

They are in themselves artistic and, if well balanced, always produce pleasing effects that cannot help but catch the eye.

With unit grouping, different articles of merchandise can be logically arranged and placed in position just as they naturally should be, and as you would suggest and present them for sale to the buyer himself.



No. 3210 Coat Form

A black jersey or sateen covered form. In standard sizes. 34, 36 and 38. The latest model for men's wear. It is mounted on 9-inch base, 13-inch wood, and 16-inch, 2 1/2-inch round metal standard. Adjustable on standard.

The general approval of group arrangement in display has quite proved its actual value as being one of the best methods in assisting the merchant in producing greater display effects in a more attractive manner.

Fixtures assist with group arrangement of merchandise.



**No. 3208
Clothing Display
Stand**

Made with 8-inch base and adjustable standard. The standard is 22 inches high and with extension can be adjusted to 40 inches from coat peg to base.



No. 3205 T Stand

18" high, 5" Base, 12" Top.
24" high, 6" Base, 12" Top.
30" high, 7" Base, 18" Top.



No. 3206 Three Top Table

8 x 11 inch, oblong tops. The table is 36 inches high over all; elevations of tops 16, 26 and 36 inches, respectively.



**No. 3204
Shirt Easel**

Wood and top displayer with 4-way coupling; 7" base, 30" standard.



**No. 3203
Collar Stand**

5" base, 18" Standard. In regulation heights of 12, 18, 24 and 30 inches, respectively.



**No. 3202
Shirt Displayer**

With 8 x 16" Board Top (equipped with 3-way coupling) adjustable to any angle 7" base, 24" standard.



No. 3207 Plateau

12 x 24" Top. 18" high
12 x 24" Top. 12" high
10 x 18" Top. 8" high

Colonial Tables Assist *in the* Arrangement of Attractive Display



Individual Tables

Having 9 x 13-inch oval tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 2051.....16 inches high
No. 2052.....26 inches high
No. 2053.....36 inches high



No. 2068 Artificial Flower Stands

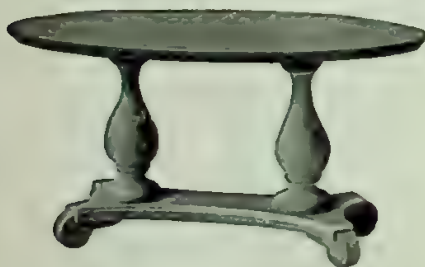
Made in heights as follows:

5-inch base.....	12 inches high
5-inch base.....	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high



No. 2050 Three-Top Table

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



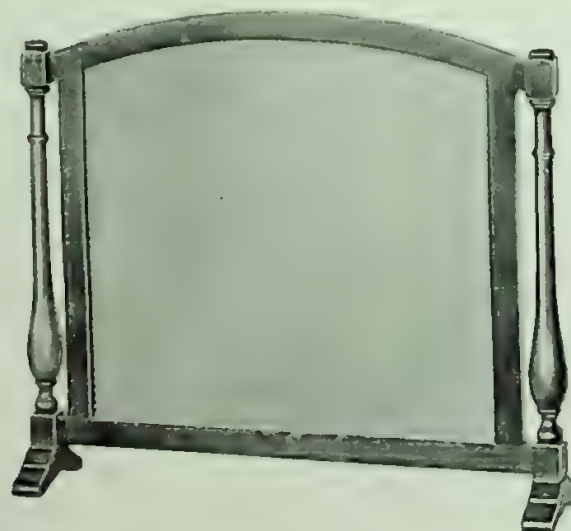
No. 2016 Display Plateau

This piece of display furniture can be put to many uses. It has its place in the window, case and counter. It is 8 inches high with a 10 x 18-inch oval top. Also made 12 inches high with a 12 x 24-inch oval top.



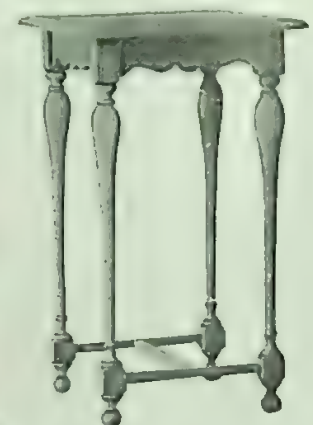
No. 2092 Tabourette

Made to harmonize with the pleasing Colonial Period design fixtures. Handsome, light and durable display plateau. 18 inches high over all, with 16 x 28-inch top.



No. 2069

Colonial Period Divider. Cane panel, 30" wide, 24" high.



No. 2091 Tabourette

Made to harmonize with the pleasing Colonial Period design fixtures.

Handsome, light and durable display plateau. Stands 30 inches high with an 18-inch square top.

Colonial Period Design Display Fixtures Make Attractive Display *for* Men's Wear

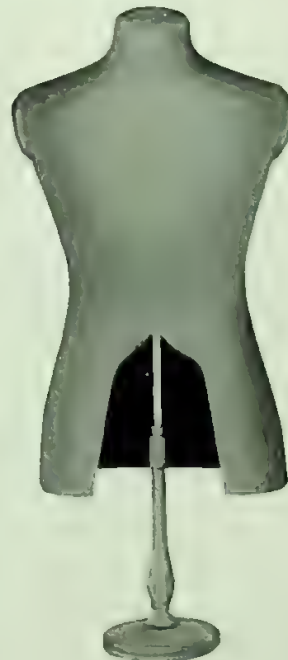
—There is a display fixture for every article of merchandise



No. 2007 Shirt Display Stand

Made with a 7-inch base and is 18 inches high. Has a shirt displayer of papier mache mounted on a three-way adjustable coupling so that it may be tilted to any angle. Shirt form is 14 inches wide, 17 inches long.

7-inch base, 24-inch standard.



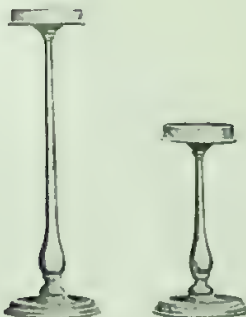
No. 2042 Colonial Coat and Vest Form

This form designed to display the latest style in men's clothing. It is mounted on 9-inch base, with 13-inch wood standard, and 16-inch, $\frac{5}{8}$ -inch round metal tube, and adjustable on standard. Form made in standard sizes, 34, 36 and 38. Covered with black jersey or sateen.



No. 2008 Vest Form

Has an 8-inch base and the standard is 30 inches high. Adjustable on standard. (Note plain top—no metal cap.)



No. 2002 Collar Stand

Made in the following heights to meet all positions to produce the effect desired in the display. In heights of 12 and 18 inches with 5-inch base and 24 to 30 inches on a 6-inch base.

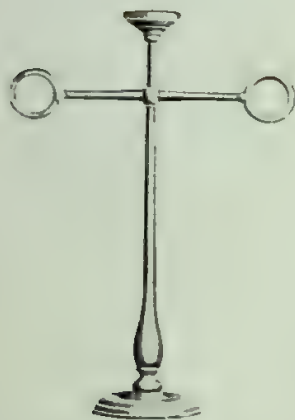


No. 2048 Shirt Board Displayer

Has 8 x 16-inch board top with three-way adjustable coupling. 7-inch base. 18-inch high standard. 7-inch base. 24-inch standard.

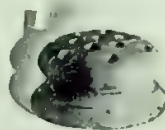
Getting More Merchandise *on* Display

SELLS IT QUICKLY



No. 2006 Haberdashery Stand

Mounted on a 6-inch base and has two rings for displaying small articles. Also fitted with a hat top. Stands 22½ inches high and 16 inches wide.



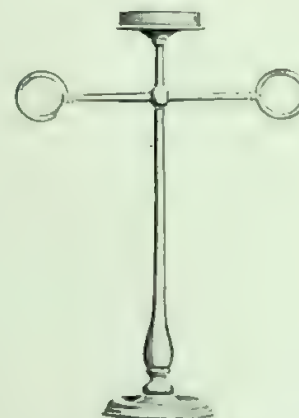
No. 1563 Cane Holder

Made with 7-inch base; holds 13 umbrellas or canes.



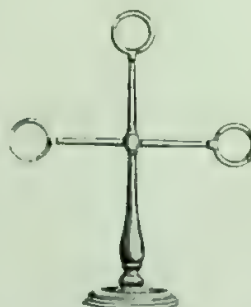
No. 2033 Cane Holder

This fixture is made for the display of canes, umbrellas or other articles. It is made with a 4½-inch base and stands 3½ inches high, and in two styles for large or small canes. It is also made with a 6-inch base and five holes.



No. 2005 Haberdashery Stand

This stand is 22½ inches high and 16 inches wide on 6-inch base. Has two rings for draping and is fitted with a collar top.



No. 2004 Haberdashery Stand

This little stand is 19 inches high over all and 17 inches wide. The diameter of the three rings is 3 inches. Mounted on a 6-inch base.



No. 2038 Haberdashery Fixture

This fixture is made with a 6-inch base, 18 inches high, and has a top of an artistic design that may be used for draping small articles such as silks, ties, scarfs, etc.



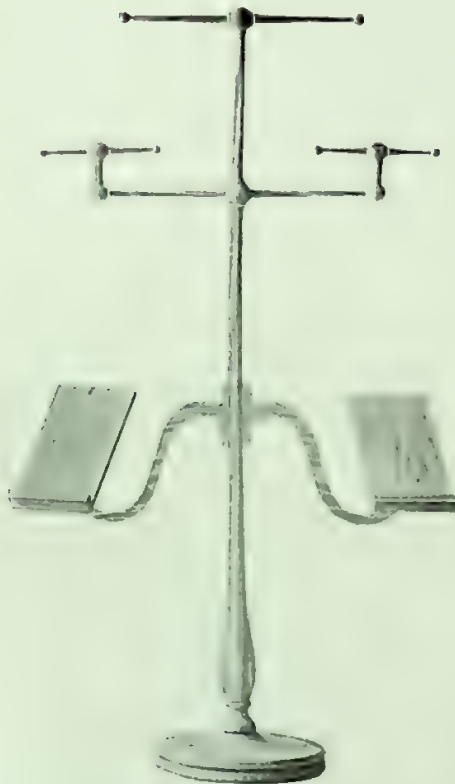
No. 2003 Haberdashery Stand

Made 12, 18, 24 and 30 inches high. Has 6-inch base and two rings for draping. Top 17 inches wide. The rings are 3 inches in diameter.

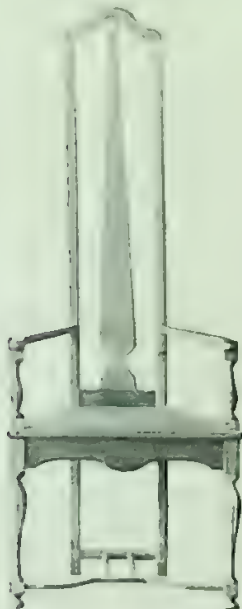


No. 2015 Tie Rack

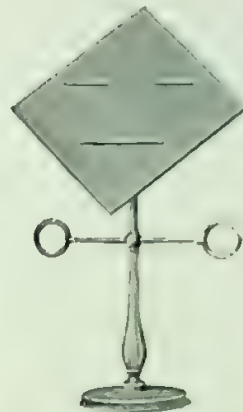
Mounted on an 8-inch base and is 36 inches over all. There are nine spaces for holding ties. The bar is 20 inches wide, with spaces 2 inches apart, forming an attractive display for men's neckwear.



No. 2054 Two-Box Holder Stand
Three tee bar top. For grouping unit display of box goods, hosiery, etc. 36-inch standard, 8-inch base. One 12-inch top, two 8-inch tops. 5 x 6-inch box holder on 7-inch bracket.

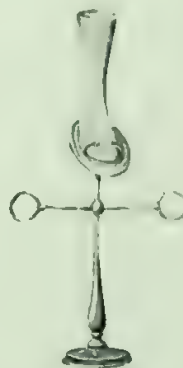


No. 2093 Colonial Design Chair
To match Colonial Period design fixtures. A very graceful and desirable chair for special display purposes. The chair is 6 feet high with 18-inch high legs; seat is 18 inches at front and 8 inches at back.



No. 2039 Hosiery Fixture

This hosiery fixture has diamond shaped wood 12 x 12-inch top. 7-inch base. 24-inch high standard. Three-way coupling is used so top can be placed in any position. Rings extend 8 inches from each side of standard. An exceptionally useful fixture from which many display effects can be attractively produced.



No. 2040 Hosiery Fixture

Fixture made on 8-inch base, 18-inch high standard. Has a straight crossbar instead of the rings.



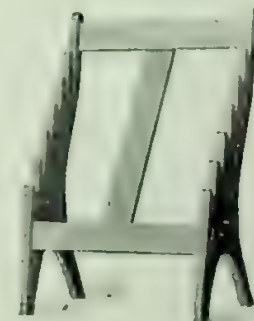
No. 2009 Tee Stand

A most desirable general purpose tee stand for display of draped fabrics as well as being a practical fixture for window use. Made in the following heights to meet all requirements: 12 inches high with 6-inch base, 12-inch tee-bar top; 18, 24 and 30 inches high on 6-inch base, and 36, 40, 50 and 60 inches high on 8-inch base, having 18-inch tee-bar top.



No. 2030 Counter Mirror

Has an 11 x 14-inch oval beveled mirror set in an artistic frame, and which is connected to the standard by a swivel. Mounted on a 9-inch base and is 18 inches high from the base to the swivel.



No. 1582 Belt Displayer

Made to display six belts; is 17 inches high, 12 inches wide; sides are 1 1/2-inch thick.



No. 2046 Colonial Design Clothing Stand

Made with an 8-inch base and adjustable standard. The standard is 22 inches high and with extension standard can be adjusted to 40 inches from coat peg to base.

CARD HOLDERS—Vertical *or* Horizontal Oval *or* Rectangular



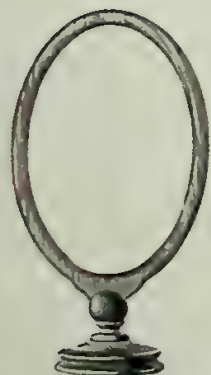
No. 2023 Card Holder
A 7 x 11 inch oval horizontal card holder.



No. 1586 Card Holder
Made with slot sawed through center for holding card; is $2\frac{7}{8}$ -inch diameter.



No. 2021 Card Holder
A 7 x 11 inch horizontal card holder.



No. 2022 Card Holder
Made to hold an oval card 7 x 11 inches with the long way in a vertical position. Card held in place by slotted back and the frame is tilted to the proper angle to allow the card to be read easily. Also 11 x 14-inch card holder, 6-inch base.



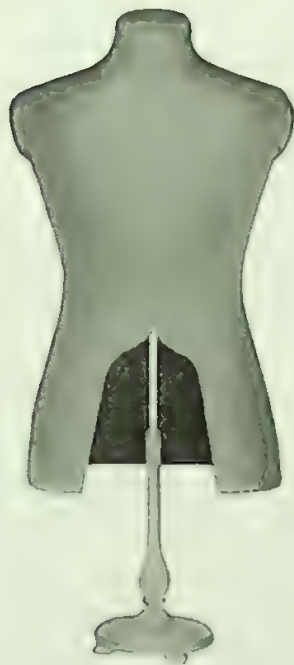
No. 2037 Card Holder
Made to take a large card, as the base is 5 inches in diameter and about 3 inches at the top.



No. 2020 Card Holder
The frame is made to hold a 7 x 11-inch card with the long side vertical, and tilted to the proper angle. The card is held in place by a slip-in slotted back, making sure that the card will be held in the proper position and also allowing it to be removed with ease. Mounted on a 5-inch base. Also 11 x 14-inch card holder, 6-inch base.

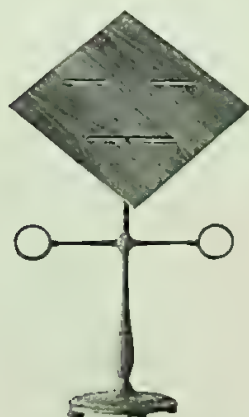
A Colonial Period Design *for* Men's Wear

BAIL-FOOT COLONIAL DESIGN



No. 2103 Coat and Vest Form

This form is designed to display the latest styles in men's clothing. It is mounted on a 9-inch base and is adjustable on the standard. Having 13-inch wood and 16-inch, $\frac{5}{8}$ -inch round metal standard. Made in three sizes, 34, 36 and 38, and is covered with black jersey or sateen.



No. 2152 Hosiery Fixture

A combination fixture with a tilting wood top. With this fixture numerous and various desired effects may be produced. Made with a 24-inch standard, 12 x 12-inch top, 7-inch base.



2148

No. 2147 Collar Displayer

32 inches over all. 8-in. base, card holder top. Displays five collars. Excellent for counter and window use.

No. 2148 Collar Stand
12 and 18 inches high, 6-inch base, mounted with collar holder.



2147



No. 2154 Tie Rack

A tie rack that is provided with nine spaces for the display of ties makes the selection of ties easy for the customer. Mounted on 8-inch base, 26 inches high over all.



No. 2156 Haberdashery Stand

This neat stand is 21 inches high over all, 17 inches wide—equipped with rings that are 3 inches in diameter, mounted on 6-inch base.



No. 2109 Vest Form

This form is made of papier mache covered with white jersey; adjustable on standard. It has a 9-inch base and 13-inch wood with 16-inch, $\frac{5}{8}$ -inch round metal standard.



No. 2151 Shirt Displayer

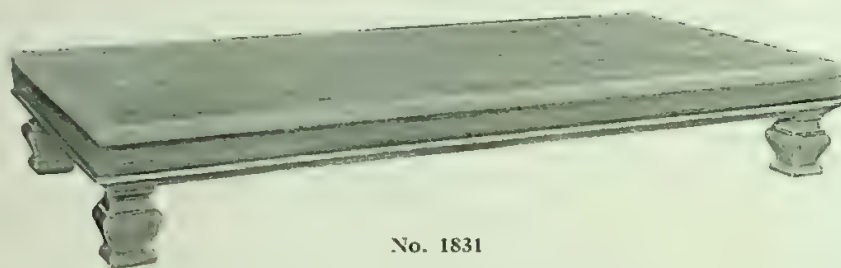
A fixture designed to effectively display shirts. The form is modeled to bring about a natural and attractive display of merchandise. 8-inch base, 18 or 24-inch high standard. Form is 14 inches wide, 17 inches long.

Useful Fixtures *for* Attractive Display of Merchandise



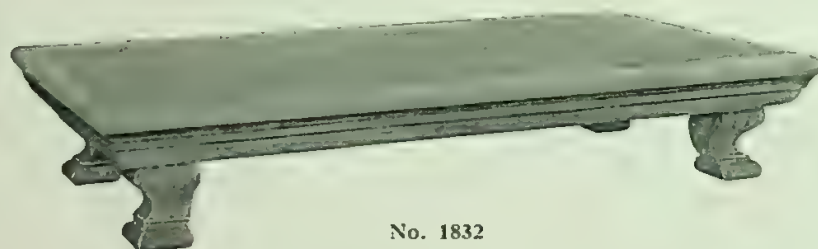
No. 2136 Card Holder

With two size ovals, 7 x 11-inch, on a 5-inch base; 11 x 14-inch on a 6-inch base. Card holder can be made in horizontal position if desired.



No. 1831

No. 1831 and 1832—Heavy Top Table, 24 x 48", with massive legs, built to be 8" high over all.



No. 1832



No. 2118 Pedestal

A graceful pedestal for display use, of substantial construction. Top with turned edge. 11-inch base. Top 10 inches in diameter. Made in 18, 24, 30 and 36-inch heights. Graceful lines of the design carried in proportion.



No. 2124 Pedestal

A very popular fixture because it is well suited to many uses. By placing a glass top on it, it can be used for the display of small articles. Pairs can be used to support large glass shelves, etc. It is 8 inches high and 4 inches across the top and has a 5-inch base.



No. 2153 Tee Stand

A tee stand that has uses innumerable. Made in heights as desired with a 12 or 18-inch top.

12 and 18 inches high, 5-inch base; 24 inches high, 6-inch base; 30 and 36 inches high, 7-inch base; 40 inches high, 8-inch base; 50 inches high, 9-inch base; 60 inches high, 10-inch base.



No. 2135 Counter Mirror

It has an 11 x 14-inch oval beveled mirror connected to standard by a swivel. Mounted on 10-inch base, 18-inch high standard, so stands are 25 inches high over all.



No. 2139

Has a 6-inch base with turned ball top to hold three canes.



No. 2140

Has a 6-inch base and has 5 holes for display purposes.

Specify if for canes or umbrellas.



No. 2138

Has a 5-inch base, stands 3½ inches high. Is for single cane

Specify if for cane or umbrella.



Square Colonial Period Design

Makes a Dignified and Attractive Setting for the
DISPLAY of MEN'S WEAR

A PLEASING design, with exceptional character. Simple, dignified and rich in appearance. A high-grade quality fixture, for quality stores. Exclusive design, yet skillfully made, with a pleasing grace that will at once attract favorable attention towards your store and merchandise. Here is a design that is plain, rich looking yet having a stylish dignity characteristic of its simplicity. An ideal fixture for men's clothing or haberdashery displays.



2315

No. 2315 Collar Stand

12 inches high. 5-inch base.
18 inches high....5-inch base
24 inches high....6-inch base

No. 2320 Coat Form

Black jersey or sateen covered, latest style on 9-inch base, 13-inch wood, and 16-inch, 2 1/8-inch round metal standard. Form adjustable on standard. Coat form in sizes 34, 36 and 38.



No. 2320

Tables and Display Stands in Square Colonial Period Design Form the Basis of Many Attractive Display Arrangements

Another good type of fixture for displaying merchandise is the Square Colonial Design. It is plain, rich looking, yet has a stylish dignity characteristic of its simplicity. The design has been well worked out and balanced for all individual pieces.



No. 2313 Flat Top Displayer

Flat top displayer, standing 12 inches high. 5-inch base. 4 x 8-inch flat top.
18 inches high..... 5-inch base
24 inches high..... 6-inch base



No. 2314 Hat Stand

Showing here 12 inches high, 5-inch base.

18 inches high.....	5-inch base
24 inches high.....	6-inch base
30 inches high.....	7-inch base
36 inches high.....	7-inch base
40 inches high.....	8-inch base
50 inches high.....	9-inch base
60 inches high.....	10-inch base



No. 2312

Three-Top Display Table

Oval shape, 9 x 13 inches with sections 16 inches, 26 inches and 36 inches high, respectively.



No. 2300 Pedestal

12 inches high, 7-inch base, 8-inch top
18 inches high, 8-inch base, 9-inch top.
24 inches high, 8-inch base 9-inch top.



No. 2321 Low Foreground Unit Table Display

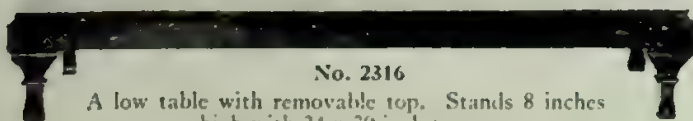
8 inches high, with 14 x 24-inch top.



No. 2317

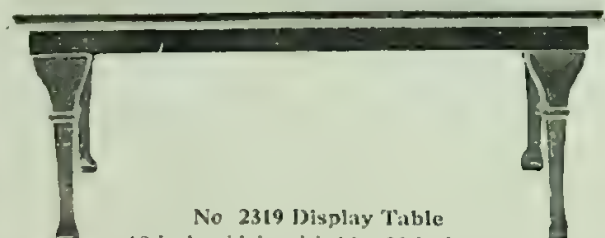
Display Plateau

Narrow top table made in two sizes—10 x 18-inch top, 12 inches high; 12 x 24-inch top, 18 inches high.



No. 2316

A low table with removable top. Stands 8 inches high with 24 x 30-inch top.



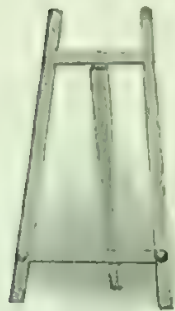
No. 2319 Display Table

18 inches high, with 16 x 28-inch top.



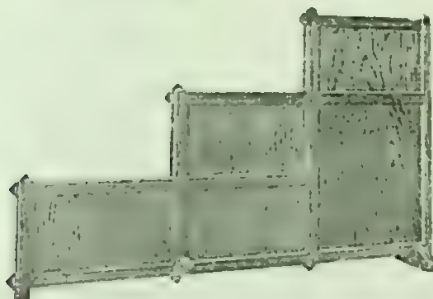
No. 1534 Plateau

This little plateau is made in several sizes. It is very artistic and built substantial. The legs are detachable as is also the top so that plushes or other fabrics may be used. 18 x 18, 18 x 28, 20 x 30, 20 x 32 inches, without legs, any finish. 2-inch, 6-inch, 8-inch, 12-inch, 14-inch legs, per set, any finish.



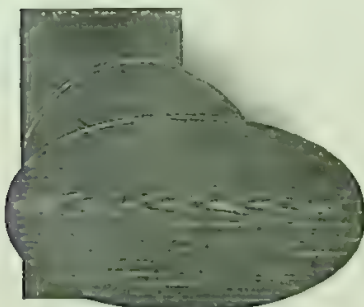
No. 1540.
Easel
Card Holder

Made of 1/2-inch stock throughout, stands 16 inches high; 8 inches wide, and tilts to any angle.



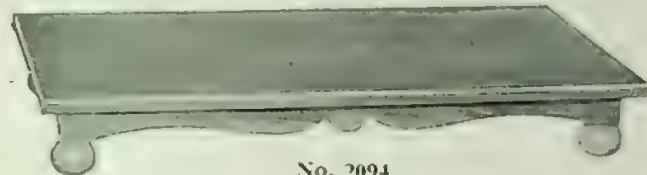
No. 1601

Made in two sizes, with any style finish. 3 feet high, 4 1/2 feet long; 3 1/2 feet high, 5 1/2 feet long.



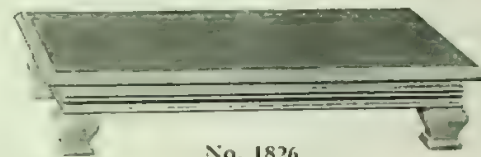
No. 1514 Wood Slabs for Pedestals
We make the slabs in the following different shapes, oval, oblong, circular, and squares, 12 x 20 inches, 18 x 24 inches, 18 x 28 inches, 18 x 30 inches, 20 x 30 inches, any finish.

Fixtures that get Merchandise into Eye Position



No. 2094

A square top low plateau table, 24 x 48" top, 8" high.



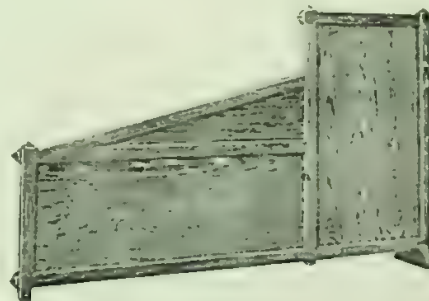
No. 1826

A square top low plateau table, 18 x 30" top, 8" high.



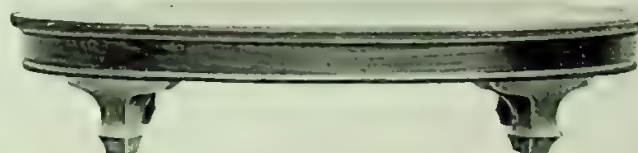
No. 1666 Plateau

This makes a very attractive and useful stand for the display of small articles. The legs are of a graceful design and the top is removable in order that different shades of velour or plush may be used. The top of this stand is 10 x 18 inches and it is 10 inches high.



No. 1600

Made in two sizes with any style finish. 3 feet high, 4 1/2 feet long; 3 1/2 feet high, 5 1/2 feet long.



No. 2031 Oval Plateau

This little table is made in a stock size of 18 x 30 inches, and 6 1/4 inches high. The moulding around the side is 3 inches wide.



No. 1522 Wood Pedestal

This style of pedestal is made on the same lines as our square base and top wood fixtures. The size of base and standard is in proportion to the height. The 12-inch has 8-inch base, 10-inch top, standard 2 3/4 inches at bottom and 2 inches at top. Sizes 12, 18, 24, 30 and 36 inches high.



No. 658
Displaying Clothing

No. 658

The Popular Rack for Clothing

THE reasons for its popularity are easily seen—

It saves the salesman's time in making sales—makes it easy for the customer to pick out what he likes best in the least time. The salesman slips it off the rack in a second—and back on the rack as quickly if it doesn't sell, thus always keeping stock in order.

It displays *all* the clothing stock in a way to attract the attention of possible buyers—thus starting many sales that otherwise would have gone to competitors.

It always displays the stock at its best, neatly pressed—makes it unnecessary for the salesman to apologize for wrinkles that detract from the fit and appearance.

It saves floor space—an important item in this day of high rents. Each rack will display between 90 and 100 suits, and the tops can be used for other displays.

It adds to the appearance of your store. It is a permanent, rich, substantial fixture that tends to inspire confidence in the store and its goods.

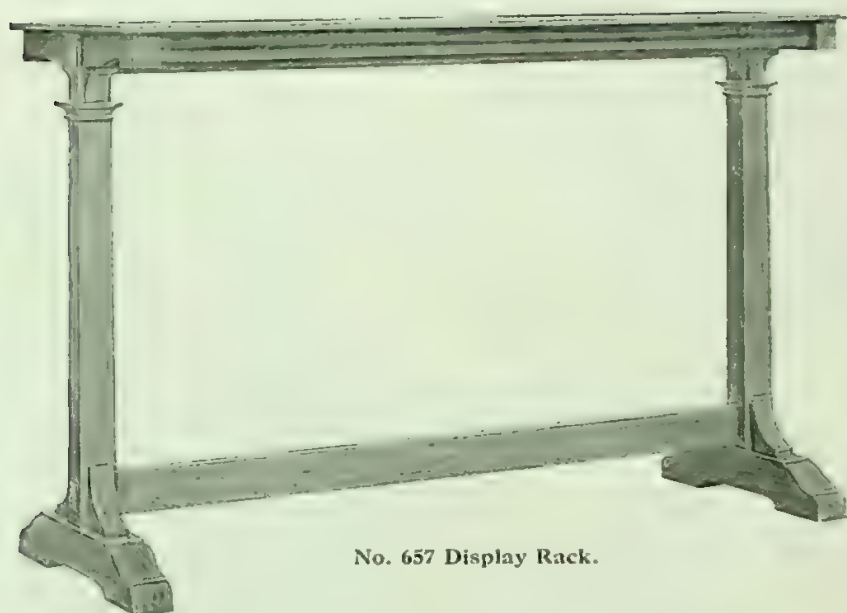
No. 658 *Lyons Suit Displayer*

It is dignified and substantial in design, having 3-inch square uprights which support a polished 30 x 84½-inch table top. Under the top run two 80-inch oxidized bars, one on each side, on which are hung the garment hangers. It is made 50 inches high for clothing and 66 inches high for overcoats. The top can be used for further display of merchandise.



No. 658—Suit Displayer

Display Racks *for* Clothing



No. 657 Display Rack.

No. 657

Display Rack

Here we show No. 657 Display Rack for overcoats or clothing.

Just a trifle more ornamental in design than No. 658 regular; it completes, in a dignified manner, the appearance of your clothing department.

The rack is equipped with metal gliders, instead of casters.

No. 1535

Garment Displayer

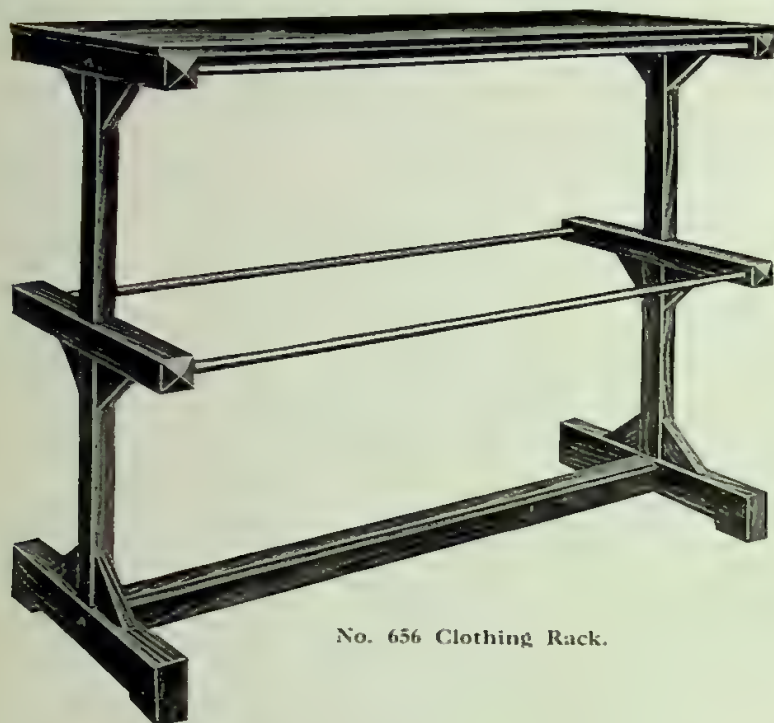
A suitable and sturdily built (square type) Garment Displayer, pleasing in appearance, fitting well to complete the appointment of any ready-to-wear floor.

It has a $31\frac{1}{2} \times 84$ " top, is 52" high overall, having a garment rod for hangers $1\frac{5}{8}$ " round, which is placed in back of a 5" wide top rim around the edge of the rack. Uprights are 4×4 " square and supplied with a metal cap or foot around base of each post.



No. 1535

*[Garment Displayers finished in any standard wood color
according to your specifications and requirements]*



No. 656 Clothing Rack.

No. 656

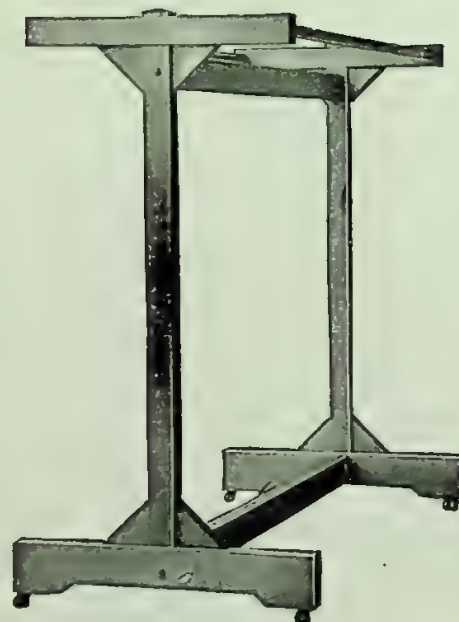
This Fixture is Indispensable for Displaying Children's Wear.

Here is the very height of convenience and display efficiency—four complete racks in one. This fixture will accommodate from 180 to 200 children's suits or coats. Protected, accessible and occupying less floor space than though they were piled on tables! 72" high; 28½" between cross rods.—Tops 30" wide.

No. 651

Clothing Rack

This rack is made in two heights, 50 inches for clothing, and 66 inches for overcoats, raincoats, etc. It is 80 inches long and has two rods, finished in oxidized copper, for holding garments. The capacity of one of these racks is from 90 to 100 suits. Shipping weight, 225 lbs.

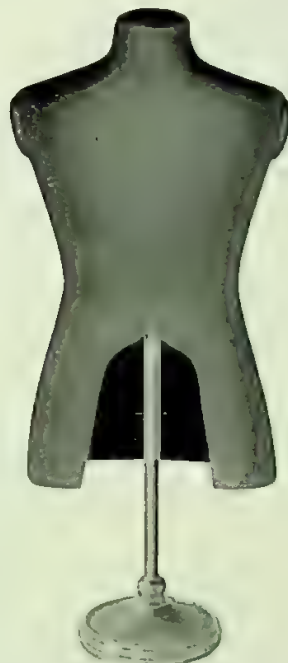


No. 651

Round Cast Metal Base Design

FOR DISPLAY FIXTURES

*A New
Metal Design
of Many
Display Uses*



*Finished
Any Color
You May Desire
or Specify*

No. 9007 Coat and Vest Form

This form is designed to display the latest styles in men's clothing. It is mounted on a 9-inch base and is adjustable on the standard. Having 13-inch wood and 16-inch, $\frac{5}{8}$ -inch round metal standard. Made in three sizes, 34, 36 and 38, and is covered with black jersey or sateen.



No. 9004 Tee Stand

With $\frac{3}{8}$ to $\frac{1}{2}$ extension standard
4-inch base, 12 to 20 inches
5-inch base, 18 to 30 inches
5-inch base, 24 to 40 inches



No. 9006 Card Stand

With spiral top card holder, 2-inch base, 4 inches high over all.



No. 9003 Hat Stand

With $\frac{3}{8}$ to $\frac{1}{2}$ metal extension
4-inch base, 12 to 12 inches
5-inch base, 18 to 30 inches
5-inch base, 24 to 40 inches

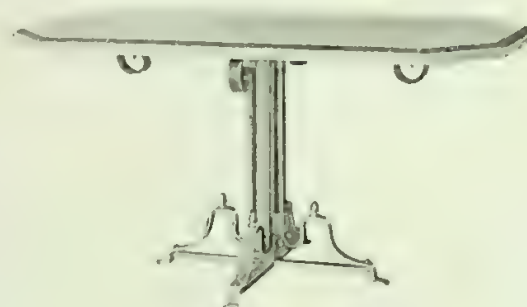
*Top on Bases and Standards Removable
and Interchangeable*

Display Fixtures *in* Hand Wrought Iron

ATTRACT FAVORABLE ATTENTION



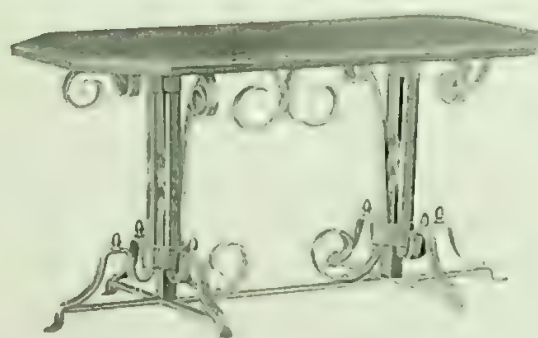
No. 2714 Low Foreground Displayer
Top 16x28 inches. 8 inches high.



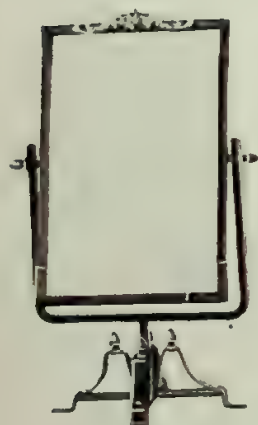
No. 2715 Pedestal
12x24-inch top. 12 inches high over all.
Base with 12-inch wide spread.



No. 2717 Table Top Displayer
Top 16x28 inches. 24 inches high.
Base spread 14x28 inches.



No. 2716 Plateau
Top 12 x 24 inches. 24 inches high.
Base spread 14 x 28 inches.



No. 2708
A vertical card holder 7 x 11 inches with 8½-inch base. 16 inches high over all. Frame adjustable in holder at any angle.



No. 2709
A horizontal card holder with 7 x 11-inch frame. 10 inches high over all. Frame swings in holder, adjustable at any angle.



No. 5404 Wrought Iron Design Table

Stands 30 inches high with 16 x 28-inch wood top. A low table can be had if desired—6 inches high with 16 x 28-inch top. Legs for table like scrolls shown in front of No. 5404 Table in above illustration.

EXTENSION TEE STANDS



No. 234

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, 7 to 12 inches, 12 to 20 inches, 18 to 30 inches or 24 to 40 inches. Tops made 12 or 18 inches long with ends turned up.

THE most important and useful of all fixtures for the store window is the Tee Stand. It has come to be a practical fixture that can be considered a window necessity.

We build these important fixtures to give maximum window service.

All tops of our stands are threaded so they can be removed and interchanged if desired.



No. 839

Made with a 6-inch heavy base, $\frac{1}{2}$ -inch extension standard, 18 to 30 inches or 24 to 40 inches, with a $\frac{3}{8}$ x 12 or 18-inch top.



No. 206

5-inch pyramid base, $\frac{3}{8}$ to $\frac{1}{4}$ -inch square standard, extension 12 to 20, 18 to 30 or 24 to 40 inches.



No. 136

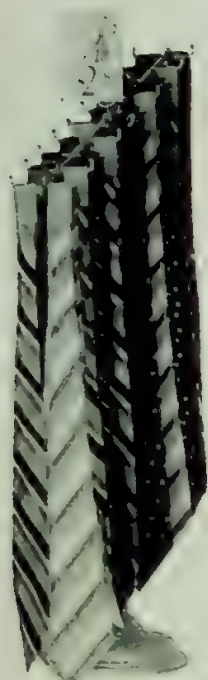
Made with a very substantial 5-inch base and a $\frac{3}{8}$ to $\frac{1}{2}$ -inch extension standard, 7 to 12 inches, 12 to 30 inches, 18 to 30 inches or 24 to 40 inches. Tops are made 12, 15 or 18 inches long.



No. 204

$5\frac{3}{8}$ -inch Colonial base, $\frac{3}{8}$ to $\frac{1}{4}$ -inch square standard, extension 12 to 20, 18 to 30 or 24 to 40 inches.

Counter Case Display Stands



*For showing NECKWEAR. Make fine
displayers for ready selection of TIES*

No. 426—Equipped with a 7-inch
Rubber lined Base— $\frac{1}{2}$ x 25 inch
standard, 18-inch wide top, $\frac{3}{8}$
inch stock; 10 arms, $3\frac{1}{2}$ inches
long. Spiral Card Holder.

Specify the color of metal finish
desired — Monumental Bronze,
Brushed Brass and Oxidized
Copper.



No. 426



No. 85



No. 85A

New Wire Hat Tops for wood or metal
standards keep soft hats from crushing

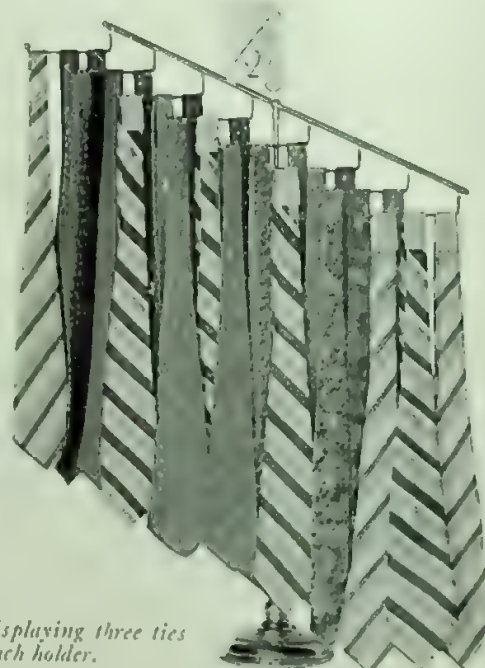


No. 537

No. 537—6" rubber lined base, 24"-40"
extension standard.

With spiral ticket holder, extra.
Specify if ticket holder is desired.

Specify the color of metal finish de-
sired—Monumental Bronze, Brushed
Brass and Oxidized Copper.



No. 537 Top displaying three ties
from each holder.



No. 244 Tie Stand

Revolving on a cone bearing, making a very beautiful fixture with $7\frac{1}{4}$ -inch square Colonial base, $\frac{5}{8}$ -inch standard, 39 inches over all; $31\frac{1}{2}$ inches to bottom of tie holder; holder 14 inches square with 32 tie spaces, has card holder on top; finished in any style.

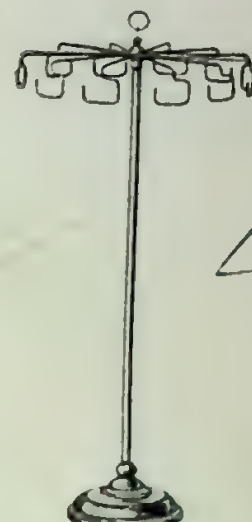
STORE space in common is successfully regulated by the use of suitable display fixtures. Every inch of space can be profitably utilized. Especially is this true for the clothing or haberdashery store, where neat display fixtures sell more merchandise. Our Tie Racks are built to Produce Sales. They have been universally adopted by many prominent and successful stores throughout the country.

Metal Finishes

Nickel will be furnished on all orders for metal unless otherwise indicated or specified. All metal parts fit perfectly; steel and brass tubing used. All metal copper-plated before final coats for color are applied. This gives a rust-proof finish.

The following is a list of finishes we can furnish:

Nickel	Brush Brass
Oxidized Brass	Monumental Bronze
Flemish Bronze	Oxidized Brush Brass
Black Nickel	Satin Brass
Brush Silver	French Grey
Oxidized Copper	Light Bronze
Oxidized Nickel	Polished Brass



No. 871 Tie Stand

This stand, designed for ties and other articles, is mounted on a 7-inch base, $\frac{5}{8}$ -inch revolving standard with 12 arms, extending out 7 inches from the center. Each arm is bent so as to hold ties, etc., to the best advantage. The standard and top revolve on a finely constructed bearing and are capped with a coil card holder.



No. 90 Tie Displayer

Made 24 inches high, mounted upon a 6-inch Colonial base. The cross-arms are 18 inches long and 4 inches apart. Without spaces. The entire fixture revolves on a cone bearing. Complete with card holder top.



No. 961 Tie Rack

Has 6-inch base, $\frac{1}{2}$ -inch standard 25 inches high, top $\frac{3}{8}$ -inch inch square, $12\frac{1}{4}$ inches long, six spaces and card clip, made so card will lay flat on ties.



No. 778 Tie Stand

Made with a heavy 7-inch base, $\frac{5}{8}$ -inch standard, circle 15 inches in diameter, 30 inches from base to bottom of circle, with a card holder on top. This fixture has our cone bearing attachment, making it revolve with a smooth, steady movement.

For counter use in men's wear stores, the Nos. 90 and 91 Revolving Tie Displayers have their use on the counter or in the showcase. The double arm makes it possible to show twice as many ties as a single arm displayer, thus utilizing every bit of available space. As the fixture revolves on the standard, the complete assortment is always ready for customers' selection.



No. 967 Revolving Tie Rack

A Tie Rack designed with 5-inch base, $\frac{1}{2}$ -inch standard 18 inches high, with circle 7 inches in diameter. Fifteen spaces $1\frac{3}{4}$ inches apart. Revolves on standard. Spiral card holder.



No. 91 Tie Displayer

Stands 24 inches high to cross-arm, which is 18 inches long. There are 24, $1\frac{5}{8}$ -inch tie spaces to each arm. The arms are 4 inches apart. Card holder top with every stand and the complete fixture is mounted upon a 6-inch Colonial base.



935

No. 935 Tie Stand

Made with a 6-inch base and $\frac{1}{2}$ -inch to $\frac{3}{8}$ -inch extension standard. The top, to which is attached a spiral card holder, is 18 inches wide and has spaces for 12 ties. Spaces $1\frac{1}{2}$ inches apart.

No. 323 Tie Stand

Stands $28\frac{1}{2}$ inches to cross rods, arms are 16 inches over all, spaces $1\frac{1}{2}$ inches, has a 6-inch base; $\frac{1}{2}$ -inch standard, revolving on a cone bearing.



No. 142 Tie Rack

Made with 7-inch pyramid base, $\frac{5}{8}$ -inch square standard, 30 to 50 inches high. Two sets of tie holders 20 inches wide, making a very neat display stand.



323



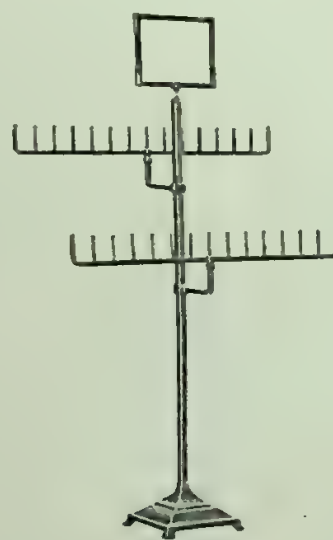
324

No. 324 Tie Stand

Made to revolve on cone bearing inside of standard, making a very complete fixture; stands $28\frac{1}{2}$ inches to tie holder; is 14 inches across the top. Spaces are $1\frac{1}{2}$ inches; 7-inch pyramid base; $\frac{5}{8}$ -inch standard.

No. 936 Tie Stand

Made with a 7-inch pyramid base and $\frac{5}{8}$ to $\frac{3}{8}$ -inch extension standard with an 18-inch top, which is divided into 12 spaces for holding ties. A spiral card holder is attached to the top.



No. 51 Tie Rack

Made with $7\frac{3}{8}$ -inch Colonial base and square standard. Two arms with 28 spaces for holding ties. Has card holder top.

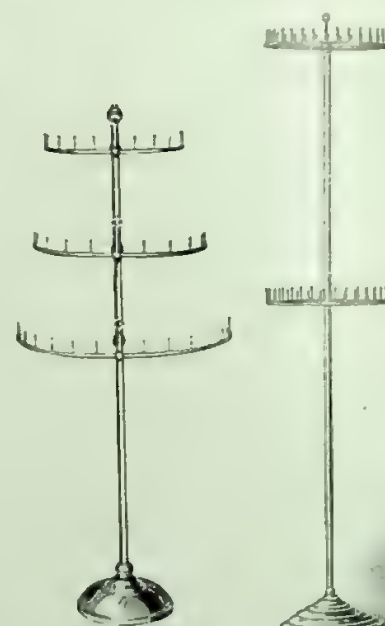


936



No. 53 Tie Rack

Made to fasten to back rail of show case, is adjustable in height and ring revolves on arm.



36

No. 36 Tie Displayer

Still another neckwear displayer. This fixture is so arranged that each tie bracket overlaps, thus permitting ties to be suspended from each tier without interfering with each other. The brackets are curved in shape and each bracket is equipped with a card holder. An excellent fixture for counter or show case. This has a 7-inch base and $\frac{5}{8}$ x 42-inch standard.

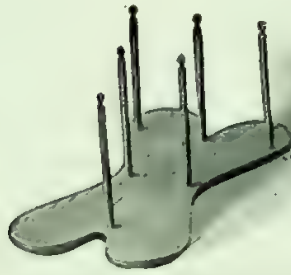
No. 20 Tie Rack

Made with 13-inch base, standard 78 inches, two tie rings are 15 inches in diameter and revolve together with the outer standard.

All pins on Tie Racks $\frac{1}{2}$ inch long, unless otherwise specified.



20



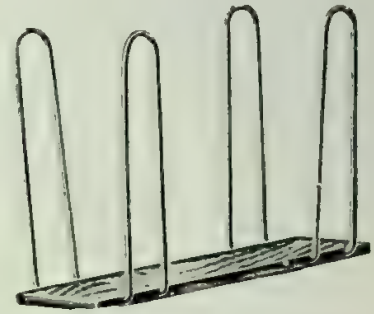
No. 1528 Tie Displayer

Shows twice as many ties as the ordinary displayer. Doubles up on space and displays in a most effective manner. Keeps the ties absolutely flat and in a very saleable manner.

Display Racks

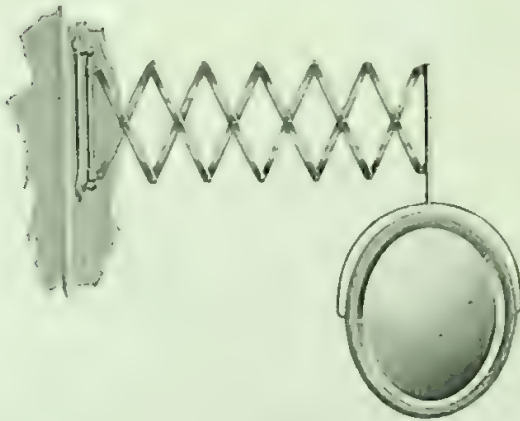
As in the window, so in the show case, goods prominently and neatly displayed, attract favorable attention that results in immediate sales. The Display Racks shown here can be used for ties or hosiery. They hold the stock carefully and neatly.

The use of such racks in your show cases or upon your counters has many advantages. They show your merchandise for the customer when he is in the buying mood and ready to make a choice of tie or hose. They eliminate pulling down and opening stock boxes. They save room and add a neat appearance to your store. They are well made and decidedly inexpensive.



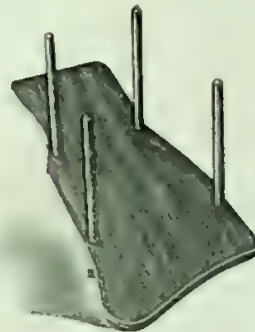
No. 837 Hosiery Holder

An inexpensive hosiery holder, flat board 15 inches long, 4 inches wide; wire supports, 8 inches high.



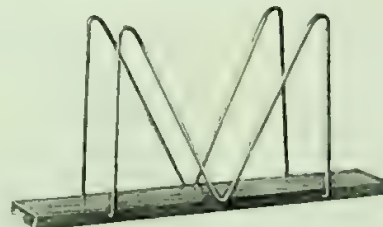
No. 212 Adjustable Mirror

Strong, sturdy and substantial, a mirror on extension arm made to fasten to the wall or frame of a cheval mirror. Extension arms, adjustable from 7 inches to 48 inches, can be swung against the wall on either side of the bracket. Mirror, 10 x 14-inch oval, bevel plate. The beauty of this fixture is greatly increased by the use of a wood frame around mirror.



No. 1529 Hosiery Holder

This holder has wood board that permits the hose to be held flat in place when folded. Pins keep shape for hose.



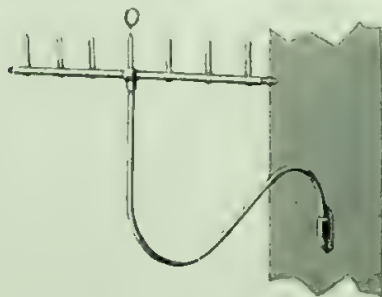
No. 838 Tie Holder

Made with board 2 inches wide and 10 inches long. Wires are 5 inches high.



No. 211 Counter Mirror

Made with 7-inch base, 1/2-inch beveled French plate mirror, 12 x 14 inches. Standard, 12 inches high. Mirror revolves on standard, allowing any angle of adjustment. Wood frame around mirror improves and enriches its beauty.



No. 959 Tie Bracket

Top with six spaces—round stock 1/2-inch, 12 1/4 inches long. Spaces 1 3/4 inches apart. Extends 12 inches from wall, 1/4-inch bracket bent up 6 inches. Spiral card holder. Wall bracket attachment 3/4-inch wide, 2 inches long.

Tie Brackets

These Tie Brackets are a positive sales aid because they are designed to be convenient and useful, presenting a display that will compel attention.



No. 960 Wall Tie Bracket

A swinging Tie Bracket. Easily attached to shelving or wall back of case. Made of 3/4-inch brass rod with six spaces for ties. Spiral card holder, 12-inch bracket.



No. 958 Tie Displayer

Built to be attached to shelves or moulding. Wall plate 5/8 x 1 1/4-inch, 3 inches long, 4 screw holes. Extends 5 1/2 inches from wall. Half circle, 15 inches; 12 spaces, 1 3/8 inches apart. Spiral card holder on center pin.



No. 179 Coat Stand

Made with 6-inch flat base, $\frac{1}{2}$ -inch standard, telescoping from 24 to 40 inches. Same stand made with 6-inch high base.

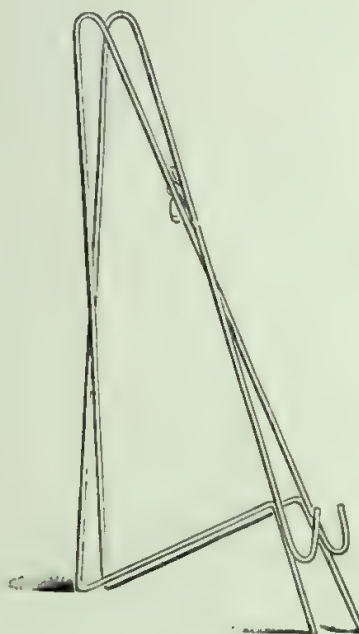
No. 332 Suit Stand

With shoulder attachment. Trousers and vest rods may be changed to stand at right angles or straight across. With 9-inch base, $\frac{3}{8}$ to $\frac{5}{8}$ -inch standard, telescoping from 24 to 40 inches and 30 to 50 inches.



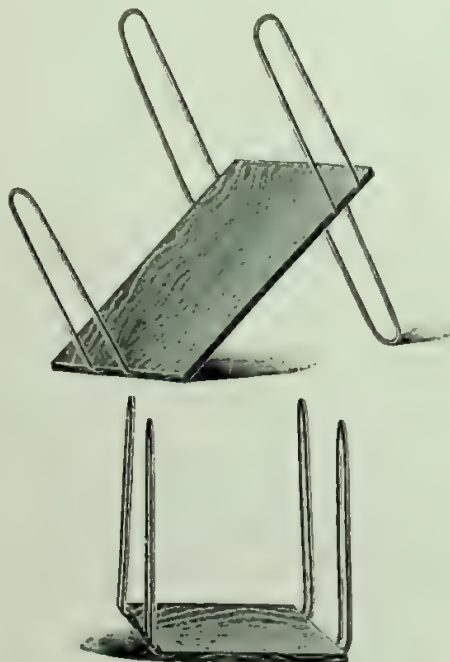
No. 325 Adjustable Suit Stand

Made with 7-inch base, $\frac{5}{8}$ -inch telescoping standard, $\frac{3}{8}$ -inch adjustable cross rod, 24 inches long. In two heights, 24 to 40 inches and 30 to 50 inches.



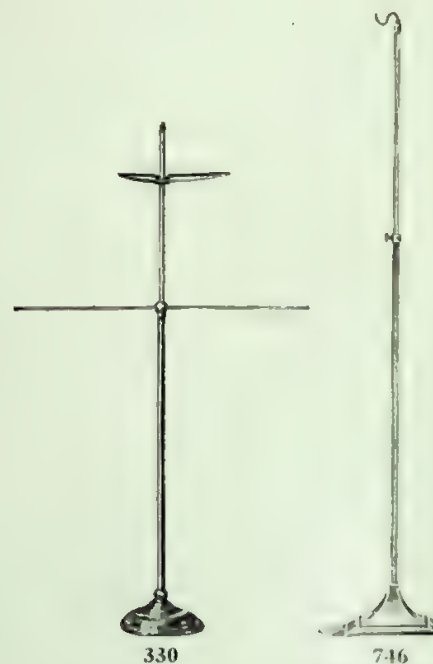
No. 327 Folding Shirt Easel

Made of flat bar brass, nickel-plated. Can be folded up when not in use, occupying a very small space.



No. 724 Wood Bottom Shirt Display

Here is a very good men's shirt display. It is inexpensive and has the advantage of being useful either as a flat board display or tilted at a convenient angle. It is made in stock size with boards 10 inches wide, 18 inches long. Wires are 10 inches high. There are five wires to each board. For special sizes note price list.



No. 330 Suit Stand

With shoulder attachment and two rods for trousers and vest. 7-inch base, $\frac{5}{8}$ -inch standard, telescoping 24 to 40 inches and 30 to 50 inches.

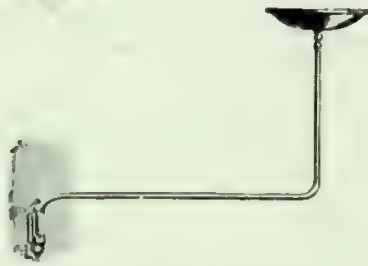
No. 746 Coat Stand

Made with 7-inch square pyramid base, $\frac{5}{8}$ x $\frac{3}{8}$ -inch square standard, 24 to 40 inches and 30 to 50 inches.



No. 747 Suit Stand

Made with 7-inch square pyramid base, $\frac{5}{8}$ x $\frac{3}{8}$ -inch square standard, 24 to 40 inches and 30 to 50 inches high. With coat shoulder and vest and trouser rods.



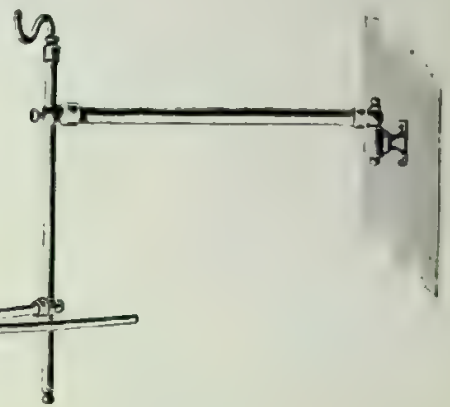
No. 228 Hat Bracket

Made of $\frac{1}{4}$ -inch solid rod, extends out 10 inches, up 6 inches.



No. 156 Overcoat Stand

Made with 9-inch heavy base, $\frac{1}{8}$ inch standard, $\frac{5}{8}$ -inch telescoping stem extending from 40 to 70 inches.



No. 360 Coat Bracket

Made with $\frac{5}{8}$ -inch swinging bracket, 8 inches long. $\frac{3}{8}$ -inch upright with hook and shoulders attachment.

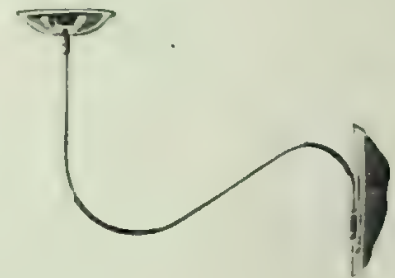


No. 154 Coat Stand

Made with 7-inch base and adjustable $\frac{5}{8}$ -inch standard. Two heights, 24 to 40 inches and 30 to 50 inches.

No. 529 Wood Clothing Drape Top for Metal Stands

(For overcoat or top coat drape.) Fits on $\frac{3}{8}$ -inch round metal stand. Specify size of hole wanted. Has hole in standard through which cane can be slipped. Peg on standard for draping coats.



No. 26 Hat Bracket

Made of $\frac{1}{4}$ -inch solid rod, extends out 12 inches, up to 6 inches, and swings in the wall plate.



No. 865 Hat Bracket

Made of $\frac{3}{8}$ -inch square tube. 12-inch bracket.



No. 155 Suit Stand

7-inch base, $\frac{5}{8}$ -inch telescoping standard in two heights, 24 to 40 inches and 30 to 50 inches.



No. 733 Bracket Attachment

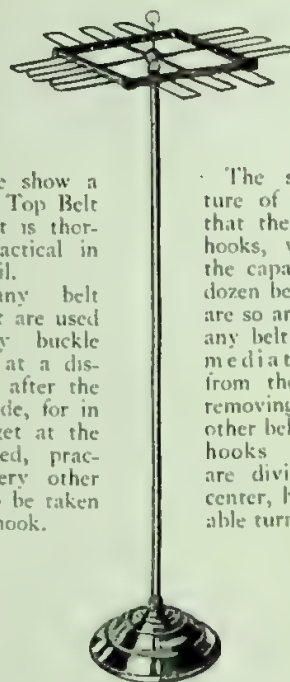
Made to fit either $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch bracket.



No. 108 Tilting Hat Stand
Made with our Colonial base, $4\frac{3}{8}$ -inch square, $\frac{3}{8}$ -inch standard with $\frac{1}{4}$ -inch extension rod. Top made to swivel to any angle and is suitable for stiff or soft hats or caps.

Here we show a Revolving Top Belt Stand that is thoroughly practical in every detail.

So many belt racks, that are used to display buckle belts, are at a disadvantage after the sale is made, for in order to get at the belt desired, practically every other belt has to be taken from the hook.



No. 187 Belt Stand

Mounted on a heavy 11-inch metal base, $\frac{7}{8}$ -inch standard, 48 inches high, 19-inch square top (revolving on cone bearing). Top has three double hooks (each with 24-belt capacity or more) on a side, twelve in all. Card holder on top of rack.

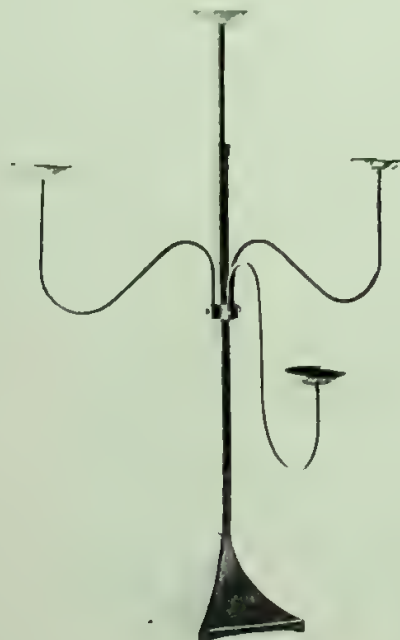
The special feature of our rack is that the supporting hooks, which have the capacity of two dozen belts or more, are so arranged that any belt can be immediately taken from them without removing a single other belt. (The belt hooks themselves are divided in the center, having movable turn-up ends.)



No. 737 Hat Stand in Square Material
Adjustable in four heights, 12 to 20, 18 to 30, 24 to 40 and 30 to 50 inches, and are made with 5-inch pyramid base, $\frac{3}{8}$ to $\frac{1}{4}$ -inch standard.



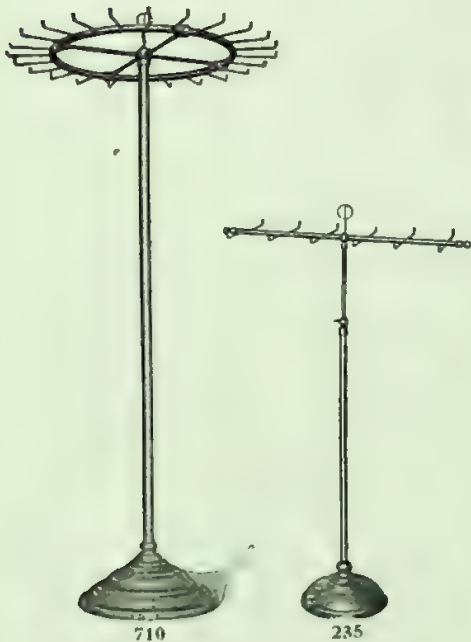
No. 107 Hat Stand
Made with our new Colonial base, $5\frac{3}{8}$ inches square, $\frac{3}{8}$ -inch standard with $\frac{1}{4}$ -inch adjustable rod; the side brackets are adjustable on standard. Stand 18 to 30 inches.



No. 866 Hat Display Stand
Made of square metal, 7-inch pyramid base, $\frac{5}{8}$ -inch standard, $\frac{3}{8}$ -inch extension. The side brackets are adjustable on standard. Will display four hats.



No. 62 Triple Hat Stand
Made with 5-inch square pyramid base, $\frac{3}{8} \times \frac{1}{4}$ -inch square extension standard, two brackets in sliding collar.



No. 710 Revolving Belt Stand

Heavy 11-inch base, $\frac{7}{8}$ -inch standard and top circle of $\frac{5}{8}$ -inch tube. Standard and top revolve on a cone bearing. Top is 21 inches in diameter over all and has 24 pins, 3 inches long. Stand is 48 inches high to circle and has a card holder on top.

No. 235 Belt or Tie Displayer

7-inch base, $\frac{5}{8}$ -inch standard telescoping from 24 inches to 40 inches, fitted with 12 cross arms projecting four inches on each side.



No. 909

Mounted on a 6-inch base and $\frac{1}{2}$ x $\frac{3}{8}$ -inch adjustable standard, 12 to 20 inches high, with neat $2\frac{3}{4}$ x 4-inch metal card holder top.



138

68

772

No. 68 Adjustable Collar Stand

Mounted upon a 4-inch base, $\frac{3}{8}$ x $\frac{7}{8}$ -inch adjustable standard, 12 to 20 or 18 to 30 extension standard, which is fitted with wood collar top.

Nos. 138 and 772

A very neat collar displayer made with wood top, (two sizes, 12 $\frac{1}{2}$ or 15 inches), mahogany finish. Non-adjustable standard, 7, 9, 11, 13 and 15 inches high.

No. 138with 3 $\frac{3}{4}$ -inch square Colonial base
No. 772with 4-inch flat spun base



318

902

164

No. 318 Collar Clip Holder

We make this clip to fit $\frac{5}{8}$ -inch tube only. Can be put on or taken off the standard instantly. Collars can be placed close together or separated, as occasion may require.

No. 902

This very attractive fixture makes it possible to display collars and ties in ranges which add greatly to the attractiveness of the display. It is mounted on a 6-inch base, with $\frac{1}{2}$ x $\frac{3}{8}$ -inch adjustable standard, 12 to 20 inches high. The arms, which are adjustable on the standard, extend out 6 inches and up 1 $\frac{1}{2}$ inches. The wood collar tops are finished as desired.

No. 164 Collar Clip

Made to fasten on a bracket or cross rod. Couplings made in $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch sizes.



918

315

No. 918 Collar Stand

Made with a $7\frac{3}{8}$ -inch square cast base, $\frac{5}{8}$ -inch standard, 34 inches high, and 13 collar clips on standard.

No. 315 Collar Stand

Made with $\frac{5}{8}$ -inch standards, 31 $\frac{1}{2}$ feet high, fitted with 12 detachable clips. 7-inch base.



No. 908

Four-top collar holder mounted on 5 $\frac{3}{8}$ -inch Colonial base; $\frac{3}{8}$ x $\frac{1}{4}$ -inch square standard, adjustable 12 to 20 inches.

Specify if brackets are to be adjustable on standard or extension.

No. 102 and No. 126 New Adjustable Shirt Easels

With Self-Adjusting Spring Catch

For Window or Interior Use

Can be easily tilted at any desired angle, remaining in position by action of a spring catch; sides of easel form a spring on tee bar, thus making adjustment a very simple matter. Nothing to get out of order. Top can be tilted to vertical position, making use of a limited amount of space or narrow shelving.



**No. 102 Triangle
Haberdashery Stand**

A handy combination stand for making group display. Triangle is 6 inches wide. 12 to 20-inch standard. 20 to 28-inch over all extension, or 18 to 30-inch standard. 26 to 30-inch over all extension. 5-inch base, $\frac{3}{8}$ to $\frac{7}{16}$ -inch extension standard.



No. 97

Made with heavy $5\frac{3}{8}$ -inch cast Colonial base and $\frac{3}{4}$ -inch square extension standard, made to adjust from 12 to 20 inches and 18 to 30 inches.



No. 192

Made with 5-inch base, $\frac{3}{8}$ to $\frac{7}{16}$ -inch extension standard, with shirt holder mounted on swivel; in three heights, 7 to 12, 12 to 20, 18 to 30 inches.



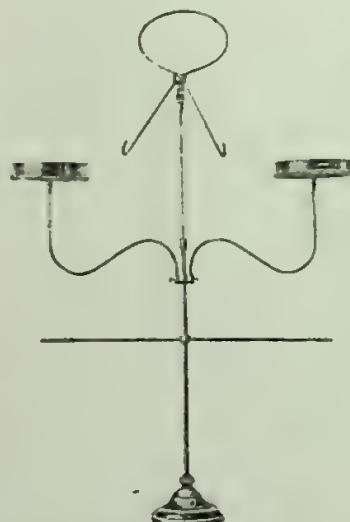
No. 126 Shirt Easel

Placed upon 5-inch base, $\frac{3}{8}$ -inch extension standard. Made in 12 to 20-inch extension or 18 to 30-inch.



No. 106

Made with a $5\frac{1}{4}$ -inch Colonial base, $\frac{3}{8} \times \frac{1}{4}$ -inch extension standard and tilting shirt easel.



No. 895 Display Stand

Made with a 5-inch base, $\frac{3}{8}$ to $\frac{7}{16}$ -inch standard extension, 18 to 30 inches. Brackets are adjustable on stand. Holds one shirt, two collars and ties, with drapery cross-rods at bottom.



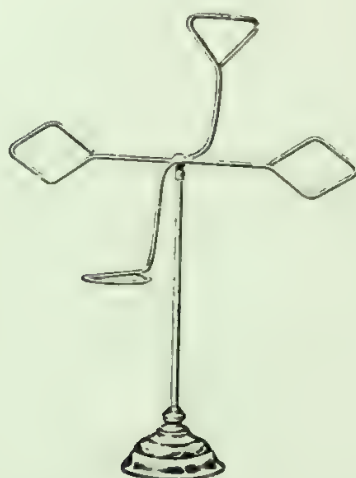
No. 588 Shirt Displayer

Made with 5-inch base and $\frac{3}{8}$ to $\frac{7}{16}$ -inch adjustable standard extension, 12 to 20 inches. The top is made of papier mache and is covered with white Jersey. Top may be tilted to any angle.



No. 877

Made with a 5-inch pyramid base, $\frac{3}{8} \times \frac{1}{4}$ -inch extension standard and tilting shirt easel.



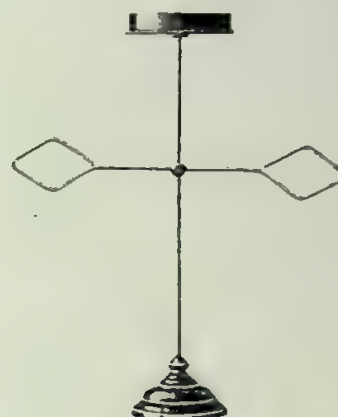
No. 771 Drapery Stand

Made with 4-inch base and in four heights of standards, 10, 13, 16 and 19 inches.



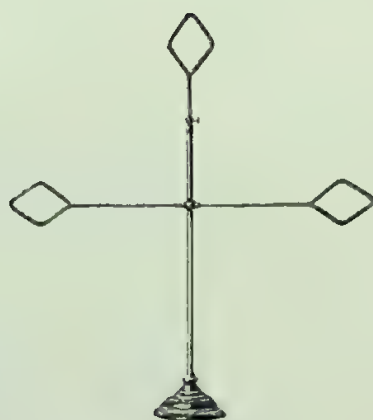
No. 758 Stand

Made with 5-inch base, $\frac{3}{8}$ -inch extension standard in four heights, 7 to 12, 12 to 20, 18 to 30, and 24 to 40 inches. Arms made as in cut or with diamond or round end, with 4 x 8-inch glass top.



No. 715 Collar and Tie Stand

This fixture is made with a 4-inch base, $\frac{1}{4}$ -inch standards, 18 inches high, with two cross-arms, 10 inches wide over all. The arms are adjustable on standard; top made in two sizes for ladies' or gents' collars.



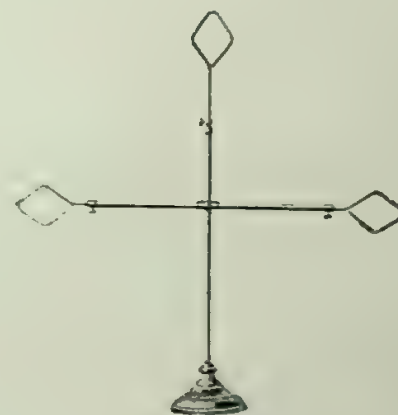
No. 395 Haberdashery Stand

Made with a 4-inch base, $\frac{3}{8}$ -inch extension standard, 18 inches tall, with one adjustable cross-arm, 20 inches wide.



No. 701 Haberdashery Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch standard, 4 x 8-inch polished edge glass top and a cross-rod 18 inches wide.

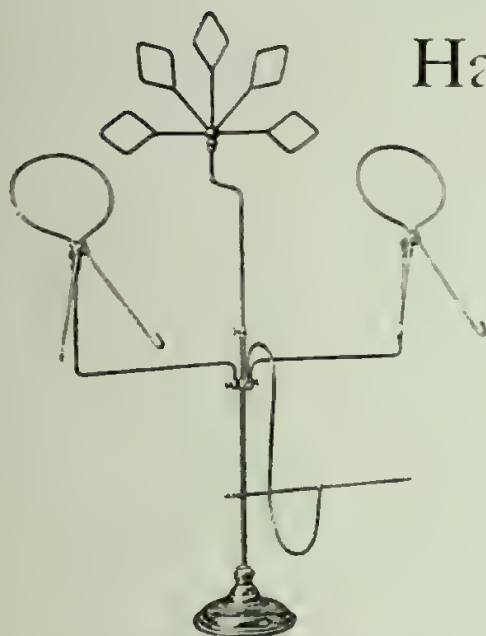


No. 393 Drapery Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, 18 to 30 inches, and a sliding cross-arm, 34 inches wide when extended full. The arms are also adjustable up or down on the standard.

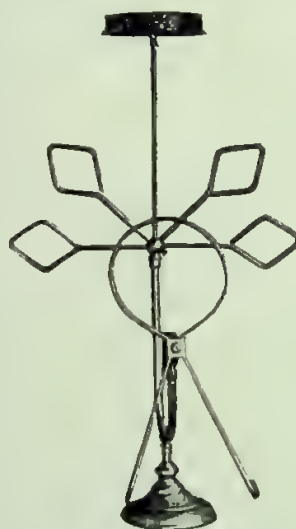
Haberdashery Stands

Can be used for displaying many lines of merchandise and are very useful to the department store for the showing of small articles, collars, ties, gloves and fancy goods.



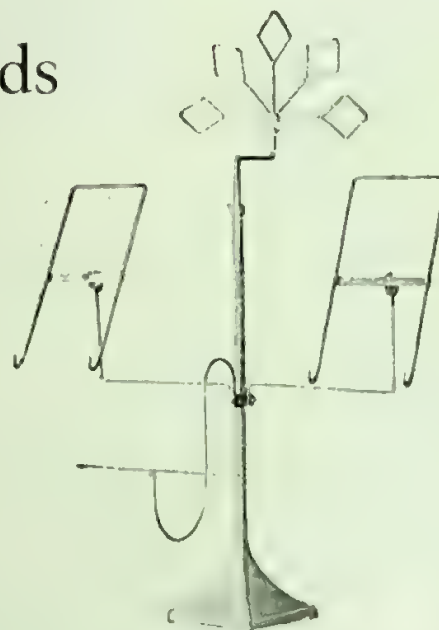
No. 845

Made with a 6-inch base, $\frac{3}{8}$ -inch extension standards, 18 to 30 inches, two shirt displays, one diamond drapery top and one tee top. Brackets are adjustable on standard.



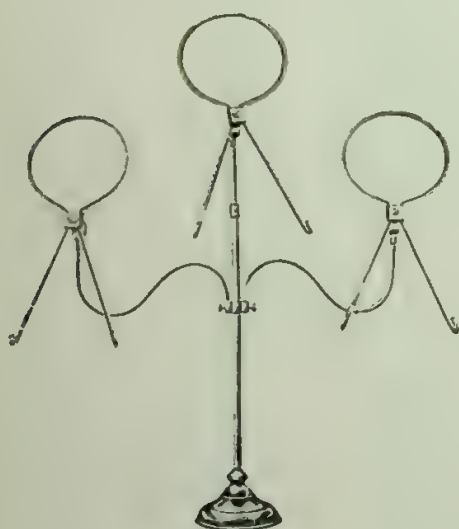
No. 19

Made with 5-inch base, $\frac{3}{8}$ -inch standard, one adjustable shirt holder, one collar display, and four haberdashery diamonds.



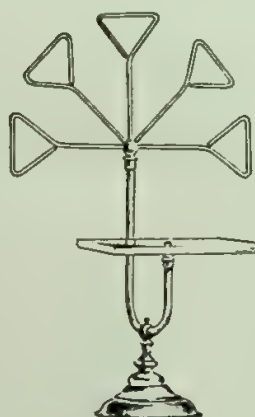
No. 879 Square Metal Stands

Made with 7-inch pyramid base, 1-inch square tube standard and extension rod. Has two shirt easels, one cross-bar and one display. Arms are adjustable on standard.



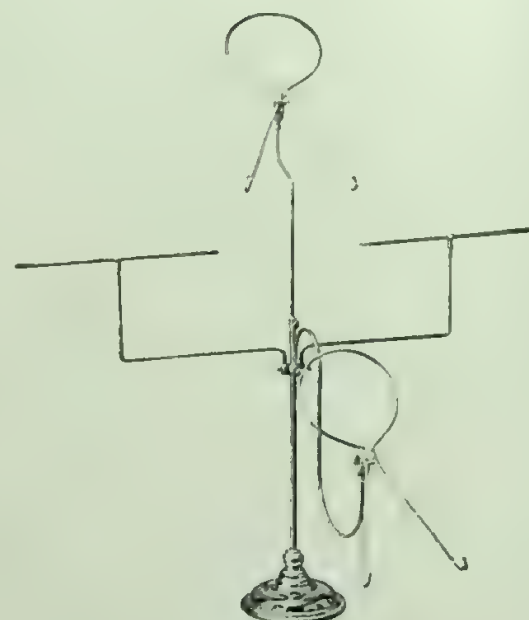
No. 807

Made same as No. 192, with the addition of two $\frac{1}{4}$ -inch brackets and swiveled shirt holders. 5-inch base, $\frac{3}{8}$ to $\frac{7}{8}$ -inch extension standard. 18 to 30 inches.



No. 768 Stand

For gloves, ties, etc. Made with 5-inch base, $\frac{3}{8}$ -inch tube. 4 x 8-inch glass top. Made as in cut, or with diamond or round shape.



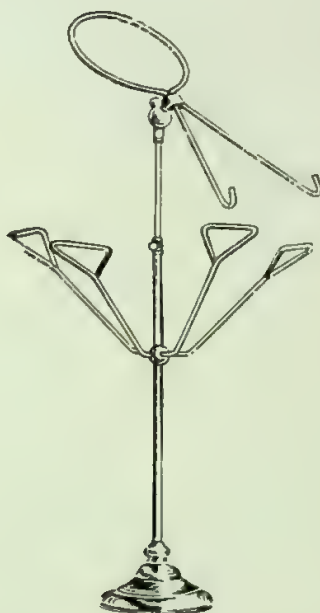
No. 843

Made with heavy 6-inch base, $\frac{3}{8}$ -inch telescoping standard, 18 to 30 inches, two tee rods and two shirt displays. Brackets adjustable on standard.



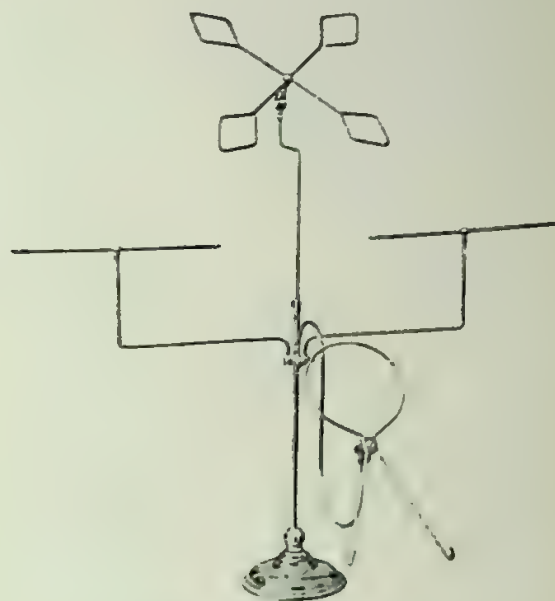
No. 878 Triple Shirt Stand

Made with 7-inch pyramid base, $\frac{5}{8}$ -inch extension standard, 18 to 30 inches high. Side brackets adjustable on standard. Shirt easels can be tilted to any angle.



No. 759

Made with 5-inch base, $\frac{3}{8}$ -inch extension standard, in four heights, 7 to 12, 12 to 20, 18 to 30, and 24 to 40 inches. We make these brackets as in cut, or with diamond or round ends.



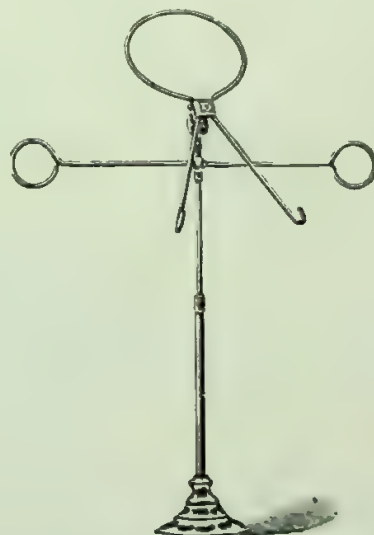
No. 844

Made with a heavy 6-inch base, $\frac{3}{8}$ -inch extension standard, 18 to 30 inches high, two tee rods, one shirt holder and a diamond drapery top. Brackets are adjustable on standard.



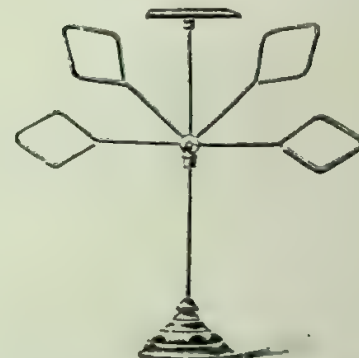
No. 735 Non-Extension Drapery Stand

Made with 5-inch base, $\frac{3}{8}$ -inch standard, in heights from 18 inches to 24 inches.



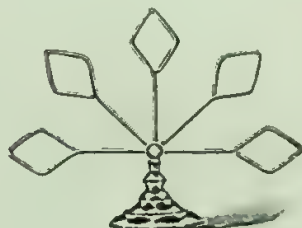
No. 396

Made with 5-inch base, $\frac{3}{8}$ -inch extension standard, in three heights, 12 to 20, 18 to 30, and 24 to 40 inches.



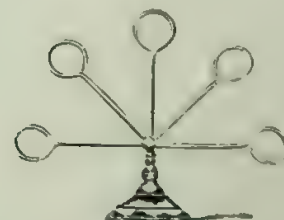
No. 736 Furnishing Goods Stand

Made as in cut or with rings and 4 x 8-inch polished edge glass top, in two heights, 12 and 17 inches.



No. 391

Made with 4-inch base and five diamonds or rings. Made in two heights, 12 and 17 inches over all.



No. 392

Made with 4-inch base and five diamonds or rings. Made in two heights, 12 and 17 inches over all.

Hat Stands *and* Attachments



No. 716 Hat Stand Attachment

A very useful attachment for hanging hats, caps, or other articles on small stands, making them more useful for display purposes. Made to fit a $\frac{3}{8}$ -inch standard. The two little arms are 2 inches long and slightly turned up.



No. 27



No. 127



No. 129



No. 840

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, adjustable 12 to 20 inches, 18 to 30 inches, or 24 to 40 inches.



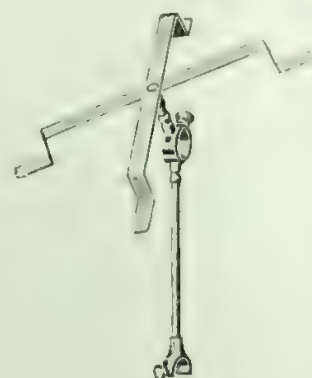
No. 894 Hat Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, adjustable 12 to 20 inches, 18 to 30 inches or 24 to 40 inches.



No. 25

Designed to fasten to standard of any fixture. In ordering be sure and state size standard this attachment is to fit. $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch couplings



No. 25 1/2

Designed to fasten to standard of any fixture. In ordering, be sure and state size standard this attachment is to fit. $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch couplings.



No. 23



No. 948

Illustrating our styles of Hat Holders with stems and couplings. In ordering, state size coupling wanted, $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch.



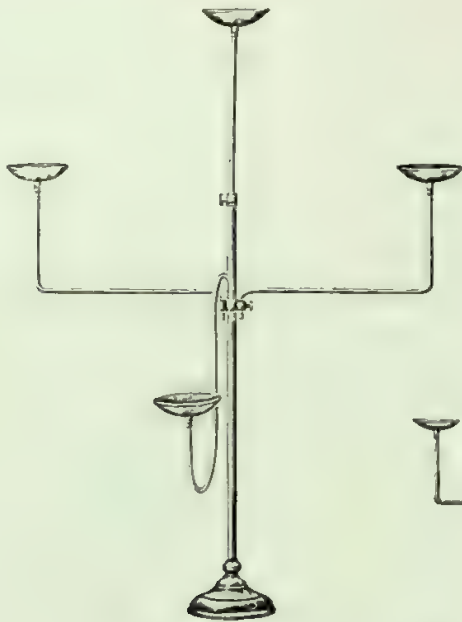
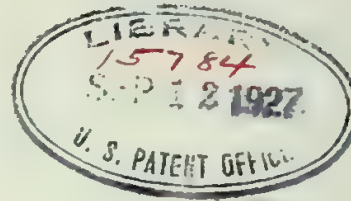
No. 38 Telescoping Hat Stand

Made with 6-inch bases, $\frac{3}{8}$ -inch extension standard. Two $\frac{1}{4}$ -inch solid rod brackets. Made in heights to extend from 18 to 30, 24 to 40, or 30 to 50 inches.

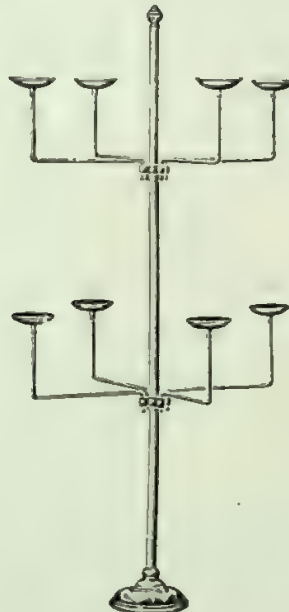


No. 24 1/2

Illustrating our styles of Hat Holders with stems and couplings. In ordering state size coupling wanted, $\frac{3}{8}$, $\frac{1}{2}$ or $\frac{5}{8}$ -inch.



No. 782 Hat Stand
Made with nickel-plated 6-inch base and $\frac{3}{8}$ -inch extension standard.



No. 783 Hat Stand
Made with nickel-plated 7-inch base, $\frac{5}{8}$ -inch standard, 48 inches high, and 8 brackets.



No. 825 Hat Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, adjustable 12 to 20 inches, 18 to 30 inches or 24 to 40 inches.



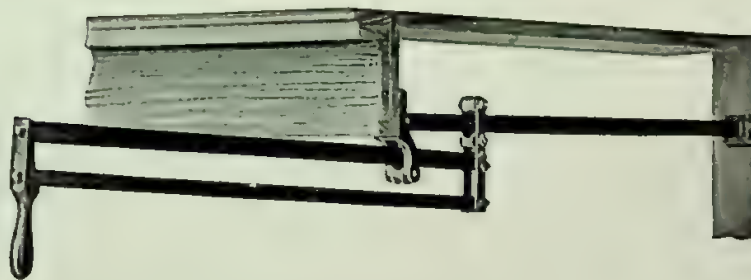
No. 781 Hat Stand

Made with nickel-plated 6-inch base, $\frac{3}{8}$ -inch standard, and $\frac{1}{4}$ -inch brackets. Stand is 28 inches high over all.



No. 893 Hat Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, adjustable 12 to 20 inches, 18 to 30 inches or 24 to 40 inches.



No. 1059 Perfect Clothing Trolley—Open

Regular lengths, 36, 42 or 48-inch for Closed Trolley. All trolleys cut for inside case measurements.

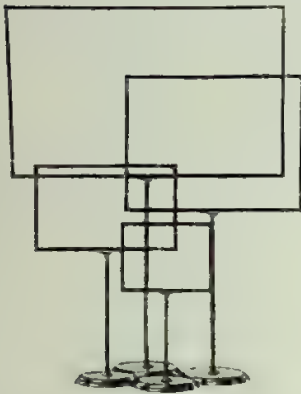
Our clothing slide is one of the strongest slides on the market. It will hold without sagging, as many garments as can be crowded upon it and the greater the load, the easier it runs. When the slide is pushed back, it has a simple locking device that never can get out of order and which prevents the slide from pushing out with the spring of the garments, a very important feature. The simplicity of our slide makes for usefulness and practicability. It is roller bearing, the most practical bearing for trolley use. It is made of steel. It is simple and cannot easily be put out of commission. For the above three reasons, and more especially because it is not telescoping, but built in accord with the law of leverage, it has the least friction and is, therefore, the easiest working trolley made.



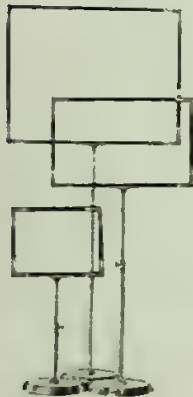
No. 801 Hat Stand

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, adjustable 12 to 20 inches, 18 to 30 inches, or 24 to 40 inches.

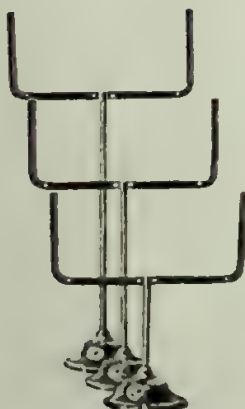
Card Holders Substantially Built *for* Good Service



No. 886



No. 887



No. 883

This stand is made the same as our No. 849, but having a heavy 3-inch high base, so as to be used in the window or on the counter.

No. 886

This stand is made with a heavy 5" flat base, $\frac{3}{8}$ -inch non-adjustable standard. Card holder is made of the same material and weight as the top of our No. 753 stand.

$5\frac{1}{2}$ x 7-inch card holder	7 inches high
7 x 11-inch card holder	11 inches high
11 x 14-inch card holder	15 inches high

No. 888

This stand has a heavy high base 5 inches in diameter, $\frac{3}{8}$ -inch adjustable standard. The holder on this stand is the same material and weight as on our No. 753.

$5\frac{1}{2}$ x 7-inch card holder	7 to 12 inches high
7 x 11-inch card holder	12 to 20 inches high
11 x 14-inch card holder	18 to 30 inches high

No. 887

This stand is made with a heavy 5-inch flat base, $\frac{3}{8}$ -inch adjustable standard. The holder on this stand is the same material and weight as on our No. 753.

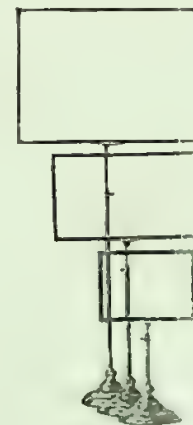
$5\frac{1}{2}$ x 7-inch card holder	7 to 12 inches high
7 x 11-inch card holder	12 to 20 inches high
11 x 14-inch card holder	18 to 30 inches high

No. 885

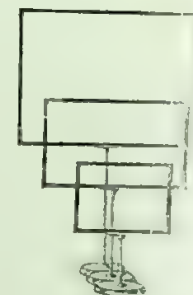
This stand has a 4" heavy flat base and non-adjustable $\frac{1}{4}$ " standard. The top is made of the same material and weight as the holder on our No. 753.

$5\frac{1}{2}$ x 7-inch card holder, 4" base	7 inches high
7 x 11-inch card holder, 5" base	11 inches high
11 x 14-inch card holder, 5" base	15 inches high

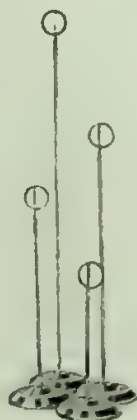
(Size $\frac{5}{16}$ x $\frac{3}{8}$ -inch channel used in making all metal card holder frames.)



No. 888



No. 885



No. 191

This price ticket or card stand is made with a heavy nicked 3-inch base, and the standard made in several heights, 7, 9, 11, 13, 15 and 17 inches. The holder is a heavy coil spring.



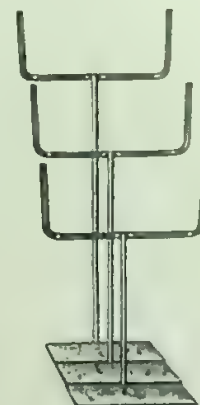
No. 190 Display Card Holder

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard with a coil card holder on top furnished in 7 to 12, 12 to 20, 18 to 30, 24 to 40-inch heights.



No. 884

This stand is made the same as our No. 191, but has a double spring holder. Made in heights of 7, 9, 11, 13, 15 or 17 inches.



No. 849

This holds card 7 inches wide over all or larger. The base is made flat, enabling it to be placed under the article or box. Made in several heights, 7, 9, 11 or 13 inches high from base to bottom of holder, with 4 x 4-inch flat base



No. 753

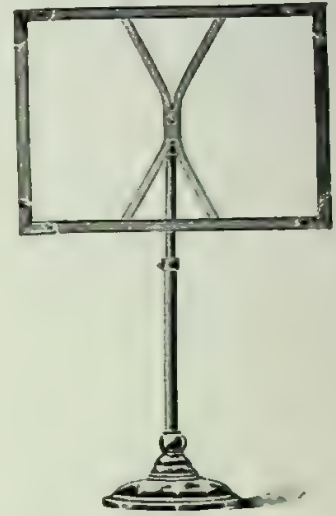
No. 753 Card Holder

This card stand is made with a heavy brass channel frame reinforced with heavy stamped corners and made to fit different size cards. It has a heavy 6-inch base and a $\frac{1}{2}$ to $\frac{3}{8}$ -inch adjustable standard.

5½ x 7-inch card holder..	7 to 12 inches high
7 x 11-inch card holder..	12 to 20 inches high
11 x 14-inch card holder	18 to 30 or 24 to 40 inches high.

No. 729 Card Holder

Made with 6-inch base, $\frac{1}{2}$ to $\frac{3}{8}$ -inch telescoping standard, 12 to 20 or 18 to 30 inches. Made to tilt at any angle.



No. 729



No. 881

Made with small spun base and coil spring to hold card. 1¾-inch base. 1¾ inches high over all.



No. 755 Card Holder

Made on 5½" Colonial base. 7 x 11-inch card holder, set at an angle to allow card to be easily read.



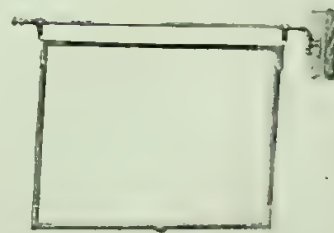
No. 882

Made with a small spun base, card holder mounted on stem. 2-inch base. 4 inches high over all. Base weighted.



No. 86 Holder Easel

Made to set on floor of window, pedestals, etc. Made in different sizes.



No. 889 Suspended Card Holder

Made suspended on a $\frac{3}{8}$ -inch bracket. The holder is the same material and weight as on all our stands, and can be used in connection with post bands or can be suspended from wall by wall plate.



No. 754 Card Holder

Made on 4-inch pyramid base. 7 x 11-inch card holder placed on base at angle to allow card to be easily read.

Garment Racks *with* Rubber Casters

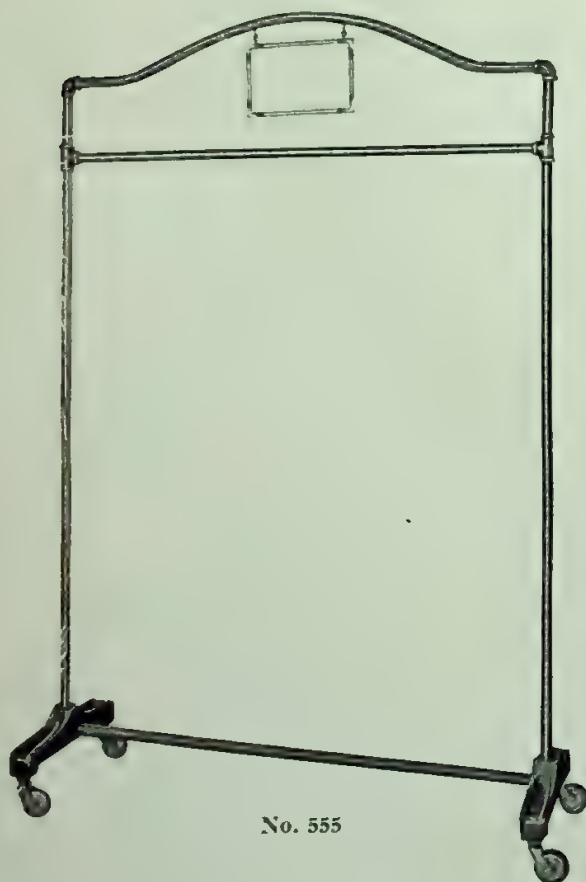
ARE more easily and quickly placed in position than iron castered racks. The rack, when loaded with garments, can be moved over any surface with ease; hardwood floors, rugs, heavy carpeting, etc. The rubber tires will not leave caster marks on carpeted surfaces. Lighter bases on racks are produced, therefore less shipping expense. The casters have ball-bearing pivots and move immediately at any angle, only the slightest pressure being necessary to cause action. Racks illustrated are ideal for use in display of ready-to-wear garments, etc. Finished in Monumental Bronze or any metal color desired and specified.

No. 560 Garment Rack

66" high to circle, with No. 849 Card Holder. Circle top of $\frac{7}{8}$ " steel tube 30" diameter. Spread of base, 26" with four 3" casters.

No. 561 Garment Rack

70" high to circle, with No. 849 Card Holder. Circle top of $\frac{7}{8}$ " steel tube, 30" diameter. Spread of base, 26" with four 3" casters.



No. 555



No. 561



No. 560

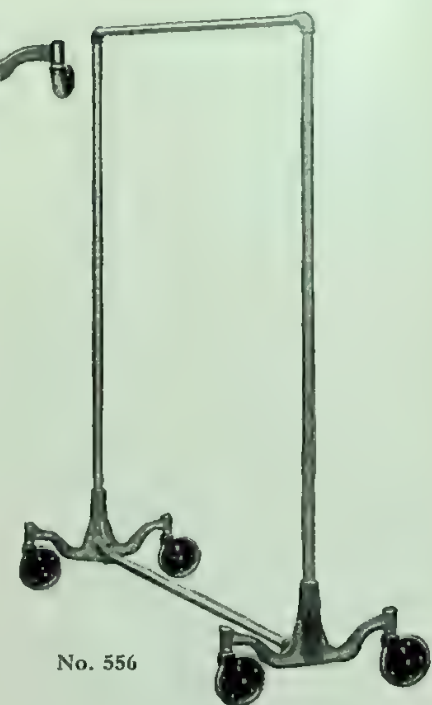
No. 555 Garment Rack

18" long base with 3" Casters
79" high over all.
 $65\frac{1}{2}$ " to garment rail.
 $51\frac{1}{4}$ " wide over all at base.
48" inside measurements.
 $\frac{3}{4}$ " gas pipe, $1\frac{1}{16}$ " outside.
 $5\frac{1}{2}$ " clearance from floor.

No. 556 Garment Rack

(With extra large Casters)

65" high over all.
18" long base with 5" Caster.
53" wide over all at base.
 $50\frac{1}{2}$ " inside measurement.
 $\frac{3}{4}$ " gas pipe, $1\frac{1}{16}$ " outside.
 $4\frac{1}{2}$ " clearance from floor.
The above with small size 3" caster.



No. 556

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